

# EQUALIZING X DISTORT

Volume 09, Issue 04

October 2009



Ben and Luke at a show in Ottawa.

**SCHOOL JERKS** feature Ben and Ivan from **TERMINAL STATE**. Matt who is new to town joined on bass and Luke is a buddy of theirs sings in the band. Ben used to sing in **TERMINAL STATE**, but is now playing guitar in the School Jerks. They have a demo and a 3-song ep out on Riff Raff Records. This interview was live on the show on January 11<sup>th</sup>, 2009.

Introduce yourselves and tell us what you do in the band?

Matt (M): I'm Matt. I play bass.

Ben (B): Ben. I play guitar.

Luke (L): Luke. I sing.

Ivan (I): Ivan. Drums.

**How long has SCHOOL JERKS been together?**

B: We played our first show in mid-June so a little over six months.

**Just six months. How did the band form?**

B: Me and Ivan were in **TERMINAL STATE** before and when that broke up we kept playing. We had the idea that we wanted Luke to be the singer. So we worked out a handful of songs. We gave Luke a tape to practise with.

**And how did you find Matt?**

M: I was lying on the side of the road.

**You thought he would be a great bass player.**

**He is lying on the side of the road.**

M: Actually I went to a party at Ben's house, for some reason, it was a rager. He was talking about stuff he was working on and he wanted to play music with somebody and asked me to come down and jam with him one night.

B: Matt was new to town at the time. We had heard that there was a dude around that liked to cause trouble and listen to punk rock so we had

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to find him.

**And eventually you stumbled across him at your house.**

B: Yeah.

**Where does the name SCHOOL JERKS come from?**

L: GUNS 'N ROSES.

**Does it really?**

B: In a roundabout way. It is from a VAINS song.

L: And there is a guy from GUNS 'N ROSES in that band.

**So tell me the story. Where does the name come from? I don't get it yet.**

B: We had a show booked and we didn't have a band name and the show was coming up in about a week so we just got together and tried to come up with a band name and we couldn't so we settled on SCHOOL JERKS.

**Does it really have a GUNS N ROSES reference?**

B: Well there is a connection there.

I: There is a song by the VAINS called "School Jerks" and it is a pretty sweet song.

M: The GUNS N ROSES drummer played in the

**VAINS**.

**What was the idea of the band when you were first got together?**

B: I think we are kind of doing the same thing as we originally set out to do.

**In TERMINAL STATE?**

B: Kind of like TERMINAL STATE but be a punk band.

**Well there is a resemblance in sound.**

B: I think when Luke came in things changed a lot because his vocal style is ....

**He does have a different vocal style.**

B: It's more punk.

I: We just wanted to play very stripped down punk. It is really simple and juvenile.

B: This is what we started doing in TERMINAL STATE and then TERMINAL STATE evolved and then we said "Fuck This." We just want to go back to playing straight forward punk rock.

L: I looked at his lyrics and I thought they weren't what we might want to do so I took his idea and wrote something different. You know what I am talking about. More extreme.

B: The lyrics are more extreme. The style is more extreme.

**The vocal style reminds me of Darby Crash meets ....**

B: Luke reminds me of Darby Crash.

**...meets Blaine Cook. It kind of has that Tasmanian devil sound to it. Do you know what I mean?**

B: I've heard that name but I don't really know who Blaine Cook is.

**He was in the ACCUSED. He was in the FARTZ too. You guys were talking about Duff McKagan, he was in the original FARTZ.**

L: Fuck. There is a lot more to this GUNS N ROSES reference.

**Okay so who do you consider influences on the band?**

M: GUNS N ROSES.

**But really.**

B: A lot of them are pretty obvious like classic early hardcore records BLACK FLAG, DESCENDENTS, CIRCLE JERKS all those kind of records.

I: Killed by Death stuff.

**Is there any coincidence that "Make it Blank" sounds like "Nervous Breakdown"?**

B: Yeah. That was on the demo. It is a total rip off of the rhythm of that song. People have said that and I am not too concerned. We don't play it anymore. It's just on the demo.

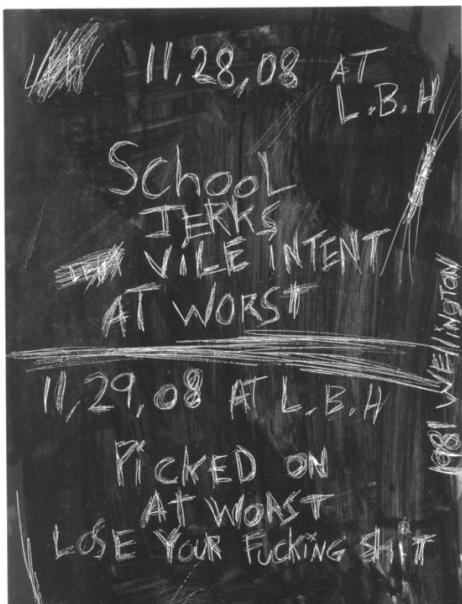
**We started off the show with it.**

L: Way to go.

B: Now we are outed as ....

**No no. You didn't play it in your set so I thought I would try and play something that you didn't play right. There was a different reason for why I played it.**

B: I think it is really derivative but I don't really care. People throw around this generic hardcore



punk thing like it's a problem. I don't see the problem at all. That's how rock 'n' roll music works and ...

**Yeah and I am certainly not criticizing it. I love early FLAG so I love this song.**

L: I heard a little tone there.

**No I love BLACK FLAG so it's good. So if you had to limit your music collection to five punk releases as a band what would they be? You got to put your heads together and make it sound like SCHOOL JERKS. You can take thirty years of punk and make it sound like SCHOOL JERKS. What would you pull?**

B: The RAMONES first two records.

I: Maybe just the first if we only have five records.

M: I would say ANGRY SAMOANS "Back from Samoa".

B: GERMS "G.I." How about "Boston not L.A."? That's one record.

L: You can't do that.

B: I'm cheating.

**That's okay. I will take it. Comps count.**

L: The BLACK FLAG discography then. "Everything Went Black?"

B: I'd rather have "The First Four Years".

**You have to have some BLACK FLAG in there.**

B: I don't know. Five records isn't a lot.

**It's not.**

L: Getting all teary eyed.

**What are some of the things you sing about?**

L: There are some things that I could say that I absolutely don't care about, but most of the time it is just fucking around. It is really just making lewd jokes. We're not going like "Lady of the Lake" kind of shit.

B: I think your songs are semi-serious but they are also not taking themselves too seriously. It is somewhere in there.

L: Like the DICTATORS I would say.

B: Well yeah because the DICTATORS is fun, but they still have something to say about ....

L: Yeah you are fucking around but even fucking around you are still saying....

B: ...you are making a statement. You are. By fucking around you are making a statement. Having fun and punk rock and all that.

L: Yeah I would say that.

**Okay. The song "Welfare". What's that about?**

L: I was on welfare for a bit and I was thinking it was kind of cool that everybody was working for me as if I kind of have slaves or something. You are all working your jobs so I can do nothing.

B: Luke's a crusty basically. Get a job.

L: I was feeling like I was the king. At that time it was a joke about being on welfare.

**Okay. "High School"? "High School" seems like an apt song for a band called SCHOOL JERKS.**

L: It has to do with us naming the band. It was talking about school and ...

B: That one was written in the basement as we were recording the vocals, so...

**That's okay there is a kernel of a point there am I right?**

B: Yeah it is kind of our theme song.

**A lot of bands right there own song and you didn't name it "School Jerks" which is good of you. Umm "Guest List"?**

L: That is about people being too hot shit. I feel sometimes that people get too comfortable instead of just breaking out and doing what they really want to do because everyone around thinks it's the right thing to do and then you really aren't yourself.

**The song "Passed Out" does that have a story behind it?**

L: I was at an ANTI-FLAG show a long time ago and I was drumming on Andy Flag's van and he was like "Excuse me. We have to tour in this van." And I was like "I'm sorry." And they got really pissed at me. Then I went to go by some

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Stefan Babcock, D'Arcy Rix-Hayes, Stephe Perry, and Ian Wilkinson).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, retro punk, garage, Killed By Death, the crust, and oi scenes, which means we play material like Esperenza, Bunny Skulls, Shut Eyes, the Rotten, Dirtbombs, the Gears, Su19b, and Rum Runner.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort  
CIUT 89.5 FM  
Sundays 10:00 pm - midnight  
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CIUT 89.5 FM - "Equalizing Distort"  
Top 10 Hardcore Releases  
for July 2009

Band	Title	Format	Label
1. KEEP IT CLEAR	Self-Titled	ep	Self-Released
2. YHTEISKUNNAN YSTAVAT?	"Porojen Maa"	ep	Roku
3. SACRED SHOCK	"You're Not With Us"	LP	Residue
4. BITE DOWN	"Doomsday Machine"	ep	Crucial Response
5. GERM ATTAK	"They Live We Sleep"	CD	MCR Company
6. PAHAA VERTA	"VVVV"	ep	Roku
7. ZILEMMA	"Brave for Slave"	CD ep	MCR Company
8. CANADIAN RIFLE	"Visibility Zero"	LP	Residue
9. THE ROGUE NATION	"Be Your Own Rogue Nation"	CD	Suicide Watch
10. THE HUSSY	"Winter Daze"	ep	A Fistful of Records

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



**Ben and Matt in the old Stone Studio.**

wine at the wine rack because I was underage at the time and then I drank too much or to the extent that the security guards said "What's that on your breathe?" and they wouldn't let me in and I started getting upset because I wasn't getting into the ANTI-FLAG show and then I started puking to try and get it off my breathe or to get it out of my system and then I woke up and the cops were there and they called my mom. I was like "Holy Shit. What's going on?" And they were like "You could have died. Someone could have stabbed you or killed you while you were asleep behind this ANTI-FLAG show." And also hopefully my mom listening. So that's how it went down.

#### Cool. "Ugly Faces"?

L: Ben wrote that song but then I kind of re-did it. It's about going around town and being really upset and everyone else around you making it even worse. It's not even there fault, although sometimes it is. Its Complicated.

M: It's a very deep song.

L: Very deep. Very profound.

#### You wrote a song called "Rock 'n' roll, Part III". Is there a parts I and II?

M: Gary Glitter.

B: It is just a joke on....like who the fuck calls a song "Rock 'n' roll , Part II"? We kind of figured it was the ultimate rock 'n' roll song that had put to shame any rock 'n' roll songs written before.

L: And MEGADEATH tried to do that too apparently. I was watching Nardwaur vs. MEGADEATH and they said "We are going to make rock 'n' roll , part III". We didn't know this before and I told Ben MEGADEATH were going to try but we did what they didn't

dare.

M: We have GUNS 'N ROSES and MEGADEATH ties in our band.

L: Yeah because he was too busy crying with METALLICA.

B: That's another story for another day.

#### You do a song called "Problems".

B: We kind of write some of the songs together.

L: For the demo he wrote lyrics and I felt I could do the same theme and just do it a little sweeter.

B: And it was better because I didn't have much to say.

#### What would be your favourite song from a lyrical standpoint and why do you like it?

L: We just named the song today. "The Rest of Us".

#### What's that about?

L: It's about people that think that they are not going to get so much money in their life, then they buy really expensive things and then walk around town going "Look at this. I got a \$200 pair of shoes on". I'm like "Dude you can't even afford those shoes" but they are so happy that they have the shoes and that they're showing off. It is about people like that and feeling really sorry for them. And also shitting on them because that's what we do in this band. We are just heartless bastards.

#### Well its a ridiculous thing to boast about.

**What about the rest of you. Do you have a favourite song from a lyrical standpoint?**

M: I personally don't know any lyrics to any of our songs. I know the names of them and that's about it. Half of them I don't even know the names. It's like the fast one. Drum start. Guitar start.

B: I like "Passed Out".

I: I like "Passed Out",

too.

B: It is funny.



I: It makes me giggle.

B: That's what we were talking about before. It has a point to it but also it is fun. He says some funny shit. Maybe inadvertently. I don't know. But it makes me laugh.

**Tell us about the demo. How long ago did you record it ?**

I: It was in November or December of 2007.

B: Me and Ivan recorded that out in my garage. And then my neighbour came out....

I: Yeah much to the joy of your Portuguese neighbour.

B: Let's not get into the racial thing here, but he started screaming at us.

**You should have recorded him.**

B: We did the drums, guitars and bass in November 2007.

**So mostly the bed tracks.**

B: Then we started jamming with these guys over last winter and around March Luke was ready to put the vocals on. Then we started passing around copies of that in April.

**Is it like a four track or an 8 track recording?**

B: We did each instrument individually and we did it on a MAC.

**It sounds great for that. I mean I thought you went into a studio so.**

B: That was my recording debut there.

**Good job. Are you going to be using the demo songs for anything? Or is anyone going to release it.**

B: We actually want to stop dubbing them. We made about 200 copies. We have a handful left. We should have a 45 coming out any day now.

**Is that a different recording?**

B: Yeah. Its three songs that we recorded in May. Again with the same idea that we did the bed tracks in May then let Luke work on it a little more, being able to listen to the bed tracks at home, and then the vocals were done in July.

I: It was supposed to be more than three songs. Stuff just didn't work out.

**Did you also record the new ep?**

B: Yeah.

L: Yeah, we just played them right now.

**That's amazing.**

M: It was part on a four track and part on a MAC. We recorded everything individually again but we did the drums to tape. To a four track then transferred that over to the computer and put on all the other instruments.

M: That was all in Luke's parents basement.

I: The drums we did at a rehearsal space that we used to have before we got kicked out.

B: We had a rehearsal space for thirty grand days. Now we practise in Luke's parents' basement which is pretty awesome that they let us do that.

L: Anyone who has been to our house shows knows what the basement is about.

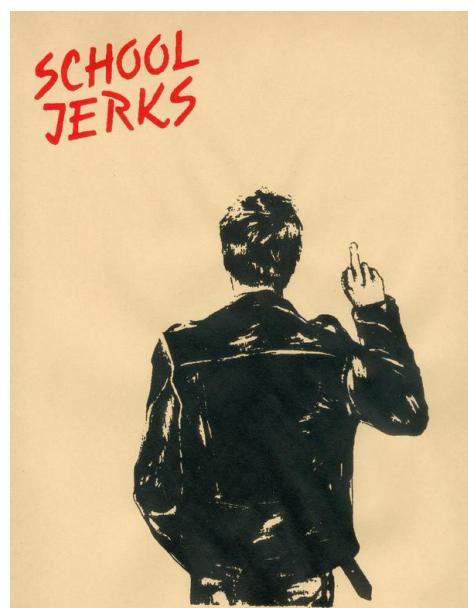
**It's about goodness.**

B: A lot of fun times have been had.

**So you have a three song recording. Are all three songs going to come out?**

B: Like Ivan was saying we didn't want to put out just three songs. We started with six.

I: It turned into four. It seemed like four was really going to happen, but we had to scrap one



of them.

B: There were some problems recording.

**Do you know what label is putting this out?**

B: It is supposed to be coming out on *Riff Raff Records* out of Virginia. They have done a handful of records. They did a BRUTAL KNIGHTS "Life Ain't Cool".

M: Yeah. A SHOOT IT UP / ANALINGUS split.

L: What about the DOUBLE NEGATIVE record he is supposed to put out?

**That's good company.**

M: Yeah.

**So when do you expect it out?**

M: Last December.

**But when do you think it might come out?**

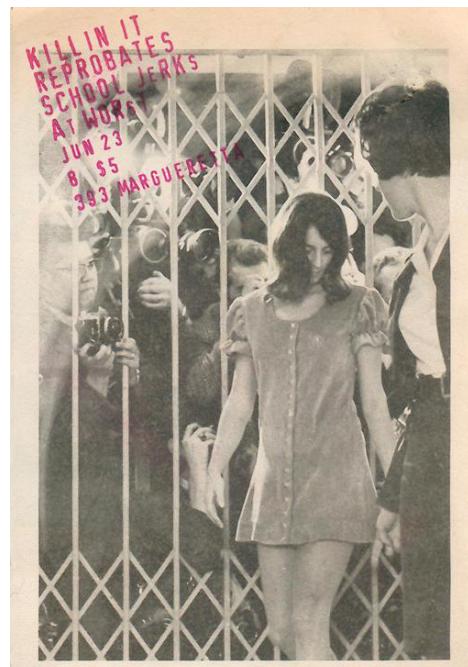
**Next February? March?**

B: February, we hope.

**Do you have any plans to record any more material?**

I: Next weekend we are going to start recording some more stuff.

**You have a lot of songs.**



B: We want to get some of those down.

**Have many people heard you from outside of the city?**

B: We're huge.

**No, but have people contacted you about putting out material?**

M: A couple.

B: We are not sure what the next record will come out on but we have heard from a few people so we have some ideas.

L: We have some people that just like us from other places which is cool.

B: As far as playing we haven't been able to get down to the States yet. We don't have a record out yet, and there are some legal problems with the border at this point. We've just been up to Ottawa and Montreal as far as out of town goes. That was a lot of fun. Once the record comes out and we sort out all the legal stuff we should be able to try and do a little mini tour.

**Who are some of the people you have played with so far?**

M: BLACK TIME and DILLINGER 4.

B: Those are the big ones. The heavy hitters.

L: We played with RUSH.

M: We were supposed to play with five metal bands that I don't remember the names of.

B: We played with BAD SKIN quite a bit. The REPROBATES.

**What are your thoughts on the Toronto scene at the moment ?**

B: It's alright. It's really different then the Toronto scene was even a year ago. I was saying this to you earlier tonight that there are a ton of new bands half of which I haven't even seen. A lot of younger people.

L: And the BAD SKIN house.

B: Yeah it is nice that they are doing shows at their house. It is really awesome. It was something definitely lacking in Toronto for some time.

I: BAD SKIN are definitely wicked.

B: I am pretty happy with the way things are now. A few years ago it seemed like there were some people around that weren't very punk and now people are enjoying themselves. That's why we are here. That's our job. I take it seriously.

L: I bench a good amount.

I: That's not punk.

L: That's hardcore, you know - BIOHAZARD shit.

**Yeah that's how punk it is. How can people get in touch with the band ? What's the best way to reach you?**

I: Probably myspace. We are a myspace friendly band.

B: It exists. Its free. There is nothing funny about myspace. So myspace.com/schooljerks

I: And [schooljerks@gmail.com](mailto:schooljerks@gmail.com).

L: Or go to BAD SKIN's house and pass on a message. Just write a message on somebody's face while they are passed out.

**Any last comments ?**

B: Thanks for having us on here and thanks for always having bands here.

I: It's awesome. It's important.

L: We are going to tear this shit down right now. **Excellent. It is coming down sometime so it might as well be now.**

# Disco Assault

*DISCO ASSAULT feature folks from Detroit and Windsor. That is one of the hardest borders I have ever had to cross so I don't know how this band functions. They were down in June and this session aired on June 14<sup>th</sup>, 2009.*

**Welcome to the show. Tell us who you are and what you do in the band?**

Matt (M): My name is Matt, a.k.a. the Ritalin Kid. I play guitar and do some back up vocals.

Paul (P): I'm Paul. I sing.

Ali (A): Ali. Drums.

Jay (J): Jay. Bass and backing vocals.

**Is this the regular line up or is there some fill ins?**

P: Where do you want to start?

**Well how long has the band been together for?**

M: Late '05.

**And how did the band develop as a unit? Who brought in who first?**

M: Me and Paul basically were rehearsing for a while and wanted to do something. We recruited somebody who was just learning how to play drums.

J: Still developing, like me.

M: And Jay came to play bass and that was basically the start of it.

**Has the line up changed much? It seems like the three of you have been in it since the get go.**

M: Yeah, just the drummer. This is drummer number 4.

**So who has drummed for you?**

P: Our first drummer was Chris Keshal. He was the original drummer. That went for about a year or two.

M: And then John filled in for a year.

P: Yeah we moved on to John Bellham who has a pretty long rap sheet of bands that he has played in. Very talented musician.

M: He is on the recording as well.

P: Chris is on the first demo and John is on the 7" recording and then we had another drummer after that. Matt Fink. How long did he last for?

M: About a year.

P: He played a bunch of shows with us. Then he left. Now we have Ali from DEATH IN CUSTODY filling in or permanent. I don't know. He keeps changing his mind.

A: I have no idea what you are talking about. I'm the permanent drummer.

P: Ali is now the permanent drummer for DEATH IN CUSTODY and DISCO ASSAULT. It is now official.

**Were you guys in any other bands prior to DISCO ASSAULT or is this a first time band or are any of you in any other bands currently?**

M: I have played in numerous bands being from Detroit. SCURVIES, SMOKE BOMBS, JIM ABUSIVE AND THE CIGARETTE BURNS. Lately it has been DISCO ASSAULT and GNAR SES, which is pretty much skate-rock. A 3-piece.



P: I played in a punk oi band for a little bit called TWELVE STEP FAILURE. Never recorded or anything. I don't even know how long ago that was or how long that lasted. It's all a haze.

A: Prior to DEATH IN CUSTODY I was in several bands. They are not really worth mentioning. DEATH IN CUSTODY is really the first band that I am really proud of. That has been going since 2002. That is a Detroit hardcore band. I first met Paul in Toronto when the OPPRESSED came and played in 2005. Later the year after that I first saw DISCO ASSAULT. I don't know if it was their first show or not. Probably not.

M: Didn't we play together?

A: Yeah at the Old Miami in Detroit with FEAR CITY from Chicago and the LAGER LADS from Windsor. It was a good show. Really I was playing a lot of shows with these guys. I would see them a lot. I have always liked the band. But anyway we booked this weekend starting in Windsor and going to Montreal last night. It was supposed to be with DEATH IN CUSTODY. Unfortunately our singer's dad died a week ago. So I have been in the band for about a month.

**And how are you liking it?**

A: Before this weekend I was loving it. Naw I'm just kidding. These guys are cool. I have been

having fun. I love this band for some reason.

**Jay, were you in any bands prior to DISCO ASSAULT?**

J: No. I used to edit films for CRASS though. I occasionally did sound for DISORDER and CHAOS UK. This was in my early days but this would probably be my first band that I have played in officially.

A: I was in CRASS. I don't remember you.

**Matt, you were mentioning you were from Detroit. And Ali you are from Detroit. And you guys are from Windsor.**

P: I am from Detroit also.

M: We are three quarters American and one quarter Canadian.

P: Jay is the only true blooded Canadian.

**So Jay, do you commute to Detroit to practice?**

J: All the time.

M: We do now with Ali because he has a jam space.

A: Yeah and the border doesn't like me all the time.

**But they must like you (Jay).**

J: It's debatable.

P: Nine out of ten times.

**It's a crap shoot.**

P: It's definitely a crap shoot with the Department of Homeland Security.

J: A passport helps as opposed to a driver's license and a birth certificate.

P: And an attitude problem.

**Where does the name DISCO ASSAULT come from?**

J: There is a small room at the very bottom of Paul's head.

P: That's where it came from.

M: It was the only one we could agree on.

P: That was fun coming up with a band name.

M: We can agree on lots of things but coming to agree on a band name was probably the hardest thing to do ever.



#### **Is there a story to it?**

P: No there is really no story. Everyone threw out tons of different ideas.

M: I googled it as well and there was no band.

P: More so disco in the European sense of modern dance clubs. Not the old 70s genre. I'm sure somebody could hear the name and think we are a cover band doing covers from "Saturday Night Fever" and all that.

#### **Have you been confused for that?**

P: Sometimes. Up until the first ....

J: I think it is pretty obvious. It's a rejection of popular music and standards isn't it. Is that not your initial interpretation?

#### **Yeah that would be a take on it for sure. But I need you guys to say that.**

J: It is not an onslaught of electronic music.

#### **That's good.**

M: It's the exact opposite.

**What was the idea behind DISCO ASSAULT when you first got started? Was there an idea of what you wanted to be as a band? I get the sense you guys sound like a Reagan**

#### **era hardcore band. Like an early American sound.**

M: I listen to a lot of stuff and that's the energy I am after.

#### **And if you (Paul) were in an oi band before that's like a departure.**

M: Look at NEGATIVE APPROACH. They had a pretty big oi influence.

P: I listen to a lot of different music. It has been successful as far as achieving the sound. We are not trying to do anything new. We are not like bands who are trying to be progressive, cutting edge, metal hardcore or what passes for hardcore nowadays.

#### **But it is a back to roots hardcore sound.**

P: It definitely is.

**It's cutting through the bullshit and making a primal attack. That's what I get out of it.**

J: But that developed naturally I think.

P: That is one common sound we can all agree on. We have all been influenced by it.

J: Part of that I attribute to is how difficult it can be to come up with a third and fourth riff for a song, so generally we have two, we break it down to a bridge and bullshit that as a third part to a song and people like you interpret that as Reagan era hardcore.

A: Plus the first wave of hardcore is in my opinion the best wave. It's the standard at which all hardcore after that should look up to.

#### **Well it was the first wave of hardcore.**

A: And it was the best in my opinion.

**It was for sure. People were just trying to figure things out and it came out amazing. It was the response to punk right.**

J: Was it a response to or a reaction against punk?

A: I think it was the next evolution of punk.

#### **I think it was both.**

J: Me too. I often think it is very far removed from the roots of punk.

#### **We started touching on influences. Who do you consider influences?**

M: A long long list.

**Go ahead. You were almost going to do a NEGATIVE APPROACH cover so can we say that they are an influence. Your vocals sound like John Brannon's.**

M: He has gotten that before.

A: He looks like John Brannon.

J: I think there is a secret desire to be John Brannon, just like John Brannon has a secret desire to be Alice Cooper.

#### **Really?**

J: Absolutely. Research it. You'll find out.

P: You can make a distinction that a band sounds like this and chances are they were an influence. It's not a myspace page where we are going to list tons of bands. It is pretty obvious.

#### **Well who do you love?**

J: SUBHUMANS. I love everything CONFLICT have done. Over the last six or seven years the RESTARTS have become a favourite band of mine.

**Oh yeah? Well that would be counter to your sound. But you are wearing an MDC shirt.**

J: I love MDC.

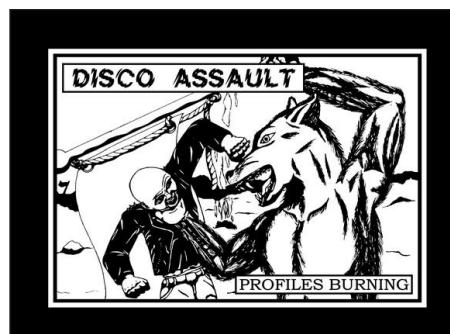
#### **The early period.**

J: All periods.

#### **Who else do you consider influences?**

A: I am a huge SICK OF IT ALL fan, which is not early 80's but as far as post early 80's hardcore they are one of the best bands from after that era.

M: I like California stuff from the early 80's. Bands like WASTED YOUTH, BLACK FLAG, CIRCLE JERKS, MIDDLE CLASS. In New York you have URBAN WASTE. In the Midwest you have the NECROS. Your guitar sound sounds like URBAN



## WASTE.

A: I like a lot of the youth crew bands too. YOUTH OF TODAY and stuff like that. I love GORILLA BISCUITS.

**If you had to limit the band's punk releases to five what would they be?**

J: I'm not sure I understand the question.

**Put your heads together. You are going in a van and you can only take five releases.**

A: "In God We Trust, Inc." that was the first punk thing I ever heard in my life. I love that still. FEAR "The Album".

P: I don't even know where to start answering this question.

**Is there anything that comes up when you are driving.**

A: We were listening to NEGATIVE FX and LAST RITES.

J: The "Free Souls" by CITIZEN FISH would be a choice.

**That late. You didn't like any of their earlier stuff ?**

J: Absolutely. "Free Souls" was the first release that I bought.

M: We are talking about albums right? How about "This is Boston, Not L.A." And for DC how about "Flex Your Head"?

A: Or STATE's "No Illusions" ep. Oh and another Detroit band called FORCED ANGER that nobody has ever heard of. They had a really great demo called "Summer of Hate".

**What are some of the things you sing about?**

P: I sing about religion and politics.

**You have a song called "Religious Control".**

P: I think there is a lot of social commentary in my lyrics that reflect my point of view and may mirror some of the members in the band.

**What would be your favourite DISCO ASSAULT song from a lyrical standpoint and why?**

P: Probably "Religious Control". "Homeland Security". We have a few newer songs like "Beggar and the Ballot".

**Which one out of those three do you like?**

P: I would say "Religious Control".

**And why do you like it?**

P: I have a serious dislike towards organized religion. That reflects my beliefs and attitudes and distaste for faith.

J: For faith based groups that try to control society.

P: It's nothing new. It has been sung about hundreds of times before by hundreds of different groups, but it is something I believe strongly about.

**That's good. Hardcore has been used by different faith groups to recruit kids into their faith. There is Christian hardcore and krshna hardcore and all these different types of faith**



**based hardcores.**

J: What do you think of Nola Lavine?

**I don't know who that is.**

J: Dharma punks.

**I don't know but if they are using hardcore for their medium then they are full of shit.**

J: Same with SHELTER?

**Yeah. Easily.**

P: I think many different types of groups use all kinds of different music to target younger, more hip kids and try and appeal to their level.

**I remember if you were a hardcore kid back when SHELTER was around a lot of the krshna kids would come up to you and drop names and try and come up with a John Joseph story. It is people preying on**

**kids.**

P: I saw them play and I don't remember that happening.

**It happened here because there is a krshna temple in town. It happened a lot here. What about the rest of you? Do you have a favourite song from a lyrical standpoint and why do you like it?**

M: "Broken Boards, Broken Bottles." It's about skateboarding and drinking pretty much. That's what I love. That's what I do.

J: I like "Blood for Your God". I think the timing of it was proper.

**What's the song about?**

J: The War in

Afghanistan.

P: And Iraq and everything that is going on over there. During the Bush administration that is what influenced me to write that song. It's an older song. It is one of our first.

**What is the scene like in Detroit? Who would you play with back home?**

A: I can only speak for DEATH IN CUSTODY and we have played with every band in the scene. From hardcore bands like HATE INCORPORATED, BAIL, BLOODY KNUCKLE COMBAT, PITBULL, PUB LIFE. We have played with HILLSIDE STRANGERS. But Detroit has got everything really. We have a straight edge hardcore scene. We have the rest of the hardcore scene. We have a big hardcore scene. We have a big punk scene. We don't have a very big oi skinhead scene. We used to.

J: Loads of fun. I find it mixes well too. Like the splinter genres that Ali was talking about.

P: I think if Windsor wasn't five minutes away from Detroit it would have left a long time ago.

J: Some of the best gigs I have ever seen have been in Detroit.

A: Well Detroit is a regular stop for touring bands and a lot of bands have played Detroit over the years especially from New York.

**I have only been to one show there. I got to see a 7 SECONDS show with LIFE SENTENCE way back at a Polish Hall.**

A: That's a long time ago.

**I am old.**

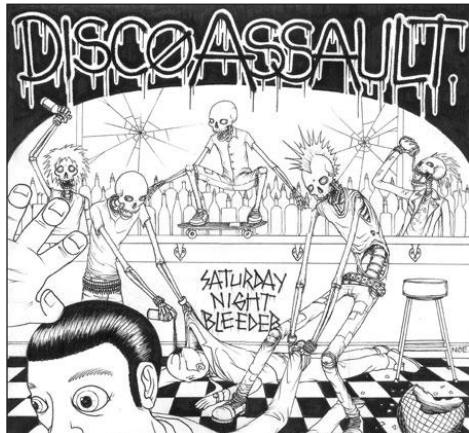
A: That is before our time.

**But it was a great show.**

A: I bet it was.

P: As far as the Windsor scene goes I don't think we have anything in common with a lot of the bands.

M: Metalcore or screamo. They call it hardcore but



it is more like mosh core.

J: That isn't even worth debating.

**Tell me about what you have recorded? How many recordings have you done to date? You were talking about a demo that you recorded.**

P: The very first demo.

**When did you first record?**

J: 2006. Seven songs I believe.

**Was it a self-released CD-R?**

P: Yes.

**Did any of those songs go onto the 7" with *Schizophrenic* or was that a different recording?**

M: No. That was a different recording.

**Was there any recordings in between those?**

M: No. I don't really think so because of the drummer issue. We tried to do something with our first drummer and that's when things started to fall apart.

**Where did you record the first demo at?**

M: We did the first one at Concrete Channel in Tilbury. He is a friend of Jay's. That was a home studio in the basement. The other recording, five songs of which were released on the 7" by *Schizophrenic Records* out of Hamilton entitled "Saturday Night Bleeder". We did that with a buddy of ours who has a studio in his basement.

P: He does it for \$100.

M: He knows what we want. It sounds good. It is something he does on the side. He does this because he enjoys it.

**How long ago was that recorded?**

M: A year ago. February of last year. We still have some songs that we didn't release from that session.

**How many other songs are there?**

M: Ten originals and a bunch of covers. We did a couple of JOHNNY CASH covers. We did a benefit show for CJAM which is a college radio station in Windsor called "Cash versus Clash" and it had country bands do CLASH songs and punk bands do JOHNNY CASH songs. We did "Wanted Man" and "Folsom Prison Blues". That was a lot of fun.

P: That was on New Year's Eve of 2008. That was a very fun show. It was fun learning the JOHNNY CASH songs which are recorded and we are probably never going to be able to do anything with them.

**Did they ever release them?**

M: We just got a better mix of them but I don't think we will ever put them out other than putting them up on our myspace page.

**You don't think comps would want them because they would be great comp songs.**

M: I think there are legal issues.

J: Copyrights. You wouldn't want to cover RANCID. It is very much the same thing.

**I wouldn't want to cover RANCID period.**



J: No the consequence would be the same. You would be sued is what I mean.

**But I bet the covers sound good coming from you guys. What are the band's plans coming up? You played some songs that you haven't recorded yet. Are you going to be recording soon?**

A: We are talking about doing a DEATH IN CUSTODY / DISCO ASSAULT split that would get released some time in the fall hopefully.

M: We are talking to *Schizophrenic* about it. A 7" because we like vinyl. We are sort of record nerds.

J: CDs are soulless, unless they come in digi packs with fold out posters.

**Vinyl has been the ultimate format though. It stands the test of time. CDs are easily scratched. Records are beautiful.**

P: When we were getting our 7" pressed; as a result of the resurgence in vinyl with newer bands going that route

and there aren't as many pressing plants as there are for CDs, we got put back on the list.

**That's a good sign though isn't it. The record industry tried to kill vinyl. It's good to see that they never accomplished that.**

P: There are a lot of re-presses and it is disgusting what you are seeing on these re-presses. 180 gram vinyl for \$28.99.

M: The SLAYER stuff too. \$40 or \$50 for that. I will buy the original.

P: At that point I will buy a CD.

J: And I never did get into downloading music.

**Yeah me neither. What is the best way to get**

**in touch with the band. What is the best way to reach you?**

M: [www.myspace.com/discoassault](http://www.myspace.com/discoassault) or also we have a website which has a link to it which is [www.discoassault.net](http://www.discoassault.net). You can email us to at [discoassault@hotmail.com](mailto:discoassault@hotmail.com).

**Any last comments?**

P: We would like to come back this way with DEATH IN CUSTODY and do the original tour that was planned. The bands and the people in the cities that we played were just amazing. They are the nicest people in the world. If they had attitudes they checked them at the door because I didn't see any of that crap.

A: I have seen some people in bands just get bored with seeing bands but the bands we saw were pretty amazing. Especially last night in Montreal. STRIVER and HOLD A GRUDGE.

P: Both bands were amazing.

A: The ROOKERS were great and BOTCHED SUICIDES.

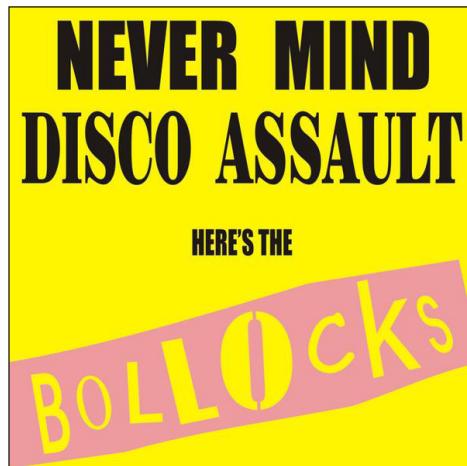
P: The bands and the reception made us want to come back this way.

A: Check out DEATH IN CUSTODY thanks to *Insurgence Records*.

**Was that a new release?**

A: No that came out in January of 2008, "Infected with Rage." We actually recorded a CD a while ago and we are trying to figure out artwork but it will be called "The End Result". It will be coming out on *Insurgence* hopefully by the end of the summer. We have a new track that is coming out on a sampler that they are putting out called "Car Bomb." Check out *Insurgence*. net or [myspace.com/deathincustody](http://myspace.com/deathincustody).

M: A big thanks from Craig for *Schizophrenic Records* for putting out the 7". I have a pretty big vinyl collection and I finally have a record of my own to put in it. Craig has put out a ton of good stuff, check out his label at [schizophrenicrex.com](http://schizophrenicrex.com).



*Greg Benedetto runs a blog called Stuck in the City which is a lot like an active scene report for Toronto. Greg does shows under Stuck In The City, he started a label, and he guest hosted on EXD on May 24th so he can add that to his list of accomplishments. Here is some background on the man behind Stuck In The City.*

**Given that the name of your blog is called Stuck in the City, maybe you could tell us what part of the city you grew up in?**

I grew up in the suburbs of Toronto. I grew up in Brampton. I commuted downtown for high school so I like to think I have been down here for twelve years now give or take.

**That was my experience too. I grew up in North York, but always came downtown to see shows and stuff. But Brampton might have a bit of a scene maybe.**

When I was growing up in Brampton, it definitely had its own scene. It was one city that was part of the greater southern Ontario scene. When I was growing up there were bands that would play around. Like bands in Toronto would play St. Catharines and Brampton and Hamilton and vice versa. Bands from Brampton would play everywhere. But they wouldn't really leave that pocket for a long time.

**It sounds kind of like an exchange of bands a bit. Playing each other's scenes.**

For sure. For a while there was shows and then either wasn't, but by 2001 or 2002 it became consistent that once a month at the North Bramalea United Church in Brampton there was a show and it was kind of a mixed bag of bands. I like to think that Brampton was five years behind everywhere else. So you had a late 90's scene where 90's hardcore had expanded. Some bands sounded like incredible technical metal and others were whiney emo stuff. It was all over the place. Anyway they would all play together. That's how I was introduced to hardcore.

**So the scene is a bit of a time capsule.**

It is definitely a time capsule.

There was this guy on our show from the RAVING MOJOS a few years back and he



# STUCK IN THE CITY

**was talking about a scene before the internet where bands would release stuff and it would take a while to get overseas. He spoke of this as a cultural dialogue between London and New York. Music would evolve that way, but it would take a few years with the back and forth and in some ways I think people hear something in a city scene and then try and replicate that in a suburban scene. And starting a band takes time to get the right members so you can understand why there would be a time lag.**

The interesting thing about it was when all

these shows were starting the internet was finally seeing the rise. The internet was actually becoming something incredibly vital to an independent music scene. When I started going to shows there was a rebellion against it. Lots of people saw it as a negative thing and I think there are negative aspects of the internet. That's not debatable. It is absolutely true. But the internet has permeated every facet of culture. The internet is absolutely relevant to independent music. You were saying that the sphere of music doesn't really exist anymore because you can have a kid with a computer download a GAUZE record and start a band in a minute that sounds exactly like that record whereas in the 80's that was not possible.

**No it took a few years.**

It took a few years before anyone in Cleveland had heard any of that shit. So it has changed music totally. There is nothing you can argue about that. Especially as it pertains to a local



scene.

Let me ask you about being in Brampton. I'm thinking about my experience growing up in North York and how we didn't have a place to go see bands. We always had to come down to Toronto to see something. How did you first get into punk? Was it a local band or was it kids at high school? What was your first introduction to punk?

I kind of fell into it. I had gone to high school downtown and I had friends in Brampton, but I spent all my spare time in Brampton so to a degree I was separated from everyone I went to high school with. I was feeling a disconnect there. So I found myself associating with people in Brampton that I went to grade school with. But they were going to high school with people that they lived close to so they were becoming friends with the people that they were going to high school with. As a result of staying close to them I was at a friend's birthday party and somebody gave me a flyer right when MONEEN was starting. Ten years later nobody would look at them and say that is a hardcore band, but at the time in 1999, they were doing exactly what every other hardcore band was doing. They were getting in a van and working their ass off to play. I got a flyer of them playing at their first show. They were just putting out their own first ep. There was a crazy picture and I thought this was really cool. I was really into music. I had grown up through the post-"Dookie" era and was somewhat interested in punk rock. I was skateboarding when I was in grade school. Then all of a sudden it was this thing that exists in my city that I could look to and connect with. I went to a show at the church and a friend of mine put on the show. It just spiraled from there. That was me getting into the microcosm of Brampton.

#### So a flyer at a party.

Yeah. A band actually played there. It was terrible, so I am not going to say who they were. They were bad but at the time I was thinking this is cool. This is a band from my city. Then you get a flyer and you realize there is more to this and there are all these people and they are all friends



and they all work together and help each other out. They all go to each other's shows.

#### We can do this altogether again soon. We are not going to lose this after tonight.

That was the element that drew me towards the scene. It was the interconnectedness that we would all work together. That there would be some sort of a community together.

#### How did you make the connection to the city? What was your first band that you might have seen in Toronto?

The first time I came down to Toronto was to see one of those....the mythology of Southern Ontario hardcore was when NO WARNING was coming up and all that stuff. I think it is fascinating. I could talk about that stuff for hours. But I came down ...

#### Was it one of their shows?

No it wasn't a NO WARNING show at this point. I was like fourteen or fifteen. The FULL BLAST had some sort of beef with Ewan

Exall. They weren't allowed to play any shows because a member of the FULL BLAST was in the Brampton brawl in 1999 where the NO WARNING crew and FULL BLAST and THE END had it out. So the FULL BLAST would never get booked in Toronto so they booked their own show downtown. It was FULL BLAST, I think it was the first ABANDONED HEARTS CLUB show, THE END, IN DYING DAYS from Montreal, and MONEEN. So it was all bands that I had kind of seen in the suburbs, but I was seeing them downtown and this was around when those bands were really expanding. A lot of these local bands weren't really big outside of Southern Ontario. But in Southern Ontario they were big. They could play to a room in St. Catharines and they could play to a different room of 80 kids wherever they went. Their hometown was bigger. I think it was during IN DYING DAYS. I was in the pit. I had gotten kicked in the head. I had to go get stitches.



Because of coming downtown to see a band that I could have otherwise seen in my own city. Also because I went to school in the city I was able to get to Rotate This after school so that is how I would get my record fix back then. Even though the internet was coming up there was HMV in Brampton where I could go in and order a CD and it would take six weeks to get there and then I would hear it and think "why did I wait six weeks for this?" And to that I am grateful because I had the ability to experience that sort of mail ordering where I would get something and be totally disappointed with it. Kids don't have that these days because they can check out everything on the internet. Which is good and bad. Anyways I would come down to Rotate, get records, pick up flyers, and eventually from there I went to check out bands. So it was a long time getting into it but my first show in Toronto was that. Outside of seeing RANCID and BAD RELIGION in grade 9.

**Now let me ask you to make a connection to the music you listen to now. How did you get into the music that you are into now? I was supposed to ask you about an OUR WAR show and a HAYMAKER show.**

I was in grade 11 or 12 and there was that huge show. I think it was OUR WAR's last show with TERROR, BANE...

#### Where was this show at?

The Kathedral. NO WARNING might have played. I don't know for sure because despite booking it off work I got scheduled to work. It was a matinee and I got scheduled to work 9:00am til ....I wasn't allowed to work nights so I got scheduled to work weekends. I had to work all day on Saturday and all day on Sunday.

**And it was a matinee so it started in the afternoon.**

But I booked that day off and instead of getting actually booked for my 9:00am to 5:00pm I got scheduled from 2:00pm til 9:00pm. So I missed the OUR WAR show matinee and that night at the Q Bar was HAYMAKER. That was the HAYMAKER show where I think it was the only time they played Toronto proper and they

FUCKED UP WEEKEND OCTOBER 19,20 &21, 2007



just trashed the place. THINK I CARE might have played that. Maybe VIOLENT MINDS.

**They did play a JCC show where there was blood involved.**

HAYMAKER? See my history is spotty from that era because I wasn't always around. That show stood out in my mind as being the show. Of course, I was 17. I wasn't really driven to go see OUR WAR. I was more interested in seeing BANE and TERROR. This was right when TERROR were coming up. That show sticks out to me as the one show I wish I had seen. At that point I hadn't known about the Toronto scene and was watching it from afar. I was into NO WARNING at that point. Those guys were only a few years older than me. Again it was another band from our city that could do something. It was taboo for me to like them living in Brampton as there was the conflict with our local bands. It was like NO WARNING would never play Brampton or Oakville or St Catharines. But in the city NO WARNING had a presence.

**As a result of missing a HAYMAKER show**

**and a NO WARNING show did you start to actively seek out their stuff? Just because you knew their names and they were local so it might be easier to seek out their stuff.**

Definitely and that kind of came with NO WARNING and seeing that and knowing that this idea of community wasn't built around these bands. It was built around the hardcore scenes and as time passed in this era it became even more prevalent. In this day and age you don't see many bands that aren't hardcore bands thriving in a community like that. At least that is my impression. I guess there are small pockets where rock music would thrive, but what I experienced was a direct product of a hardcore community and I was into aggressive music so it was like the next step. Getting fully involved. Especially when the bands around me were breaking up or getting big.

**So tell me about getting into and doing shows. That is a pretty big deal to do.**

I guess.

**Well I did some shows later on when I got into the scene but it took a few years to get the nerve to figure out that I could put on a show.**

I had always taken an interest in it. It just kind of came naturally. There was always shows for me to see and then at a point it felt like there wasn't. Or the bands that I really wanted to see weren't coming here.

**So it was the vacuum that made you want to put on a show.**

It was like I want to see this band here and I am going to message them because nobody else is making the effort for them to come here. That's kind of how it started.

**What was the first show that you put on?**

The first show that I put on was the FIRST STEP show. Well I had helped do a couple of Blacklisted shows with my friend and roommate Rick. He got them here a couple of times and he did those at Sneaky Dee's. They went over well, but those were really Rick's shows. I just facilitated getting Dee's. My terrible band played one of them.



## What was your band?

I don't even want to talk about it. We were called the WILD CATS.

## Did you ever record anything?

I'm going to say no so we don't have to talk about it anymore. Yeah we recorded an early misguided demo. Jason O' Young, the king of Southern Ontario recorded it. I haven't listened to it in ages and I don't want to. I will one day but right now I need to start another band so that I can forget about this one. It's years in the past now. It's behind us. So I did that and then ...that's the thing about doing shows is that nobody really trusts you until you have done a few. Especially touring bands.

## Yeah but that border is precarious.

Yeah and when I started doing shows, when I did the FIRST STEP show admittedly I had no clue about what I was doing. The bands that played can attest to that.

## But you got them here.

I did get them here.

## That is a big deal. And people talked about that show. They were happy that they made it.

It was fate. The KEEP IT UP guys actually ended up driving them up from the border because they didn't want to bring up all their gear and stuff. I remember having a talk with Erik Hoibak, who is to a degree my mentor when it comes to putting on shows.

## But Erik has done tons of shows.

And he has been a good friend of mine for probably five or six years now. He has offered that sort of advice. I remember having a phone call conversation maybe two days before the show. He said did you send any paperwork? And I was like paperwork? He was like you didn't send any paperwork! They are not going to make it. They are not going to come. Just cancel the show. But it worked out. The band came. The show went over well. There was probably 70 kids there.

## And sending bands to the border were the old way of getting bands across.



A site about hardcore punk in Toronto.  
News/Interviews>Show Listings/  
Show Reviews/Photos/Band Listings.

A scene all divided with no unity. We gotta stick  
together and fight for what we believe.

Trap Them Nov. 6/Soul Control Nov. 9/Forfeit Nov. 21

Yeah because you could drive them across and  
say they were friends of yours.

## For years MDC couldn't get across because of their name and so people had to sneak them across. Once they came through a native reserve.

Yeah, there are a few avenues I have not explored  
myself.

## But one of them being coming in through people's cars.

But with that show it was the first show and it  
was an opportunity to screw up and I did and  
I learned all those lessons immediately. Like to  
the point where I went out and got the band water  
and I rented the P.A. and I took money out of my  
bank account so I would have a float. At the end  
of the night I forgot to count out my float and  
ended up paying them money I had put into the  
show despite the fact that the show did well. So  
I ended up paying them some ridiculous amount  
of money without even blinking an eye at it

and then later realizing I paid them a hundred  
dollars out of my own money. Well I guess it  
was worth it. Whatever. I talked myself into it.

## Your admission was a hundred bucks.

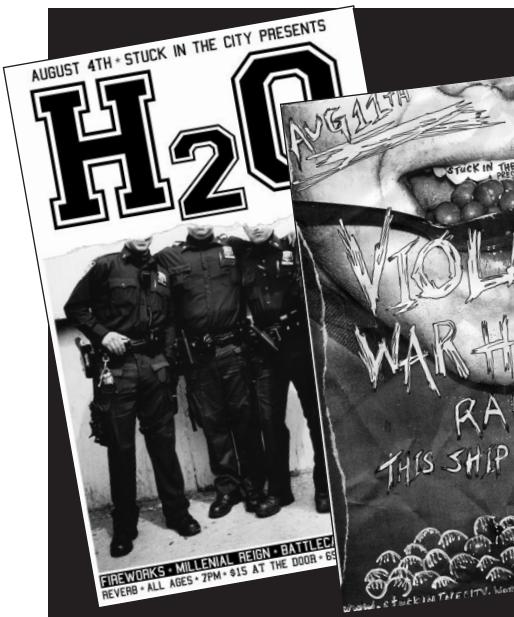
Yeah, but it was one of those things where I  
had pulled it off so. Even still they were the  
first band that trusted me to put on a show for  
them. I'm sure D'arcy can attest to this that this  
is hard to get bands to do. The thing is once you  
have that trust eventually people ask you to do  
shows for them. A friend of mine in Montreal  
asked me if I could do a show and I said of  
course I'll do it. I looked for six weeks trying  
to find a venue. Eventually I came across Siesta  
Nouveaux. I went to see the space. I met her. It  
was exactly what we needed. And I called my  
buddy back and said let's do the show I found  
a space. He was like we booked Buffalo a half  
a month ago. The show never happened but I  
had the drive to go out and find a space which  
is tough.

## Was that the first time Siesta Nouveaux would have a show?

Siesta Nouveaux had shows by this time and  
Matt was at the High Art 4 the Lowdown, but  
that was very much its own thing. I saw the  
name but when I met and talked to Lynn, she  
was not really doing shows. She had done a  
few but they were not beyond her realm. And  
Matt was the same. He would do a matinee  
once a month but he would do it with bands that  
weren't necessarily part of the crowd that I found  
myself a part of. For the first time...that was the  
biggest part, we didn't have an exempt venue in  
Toronto that wasn't 19+. The whole time I was  
in university for the most part I was sneaking  
into shows. Cinecycle did one show within four  
years and it got shut down after that. They still  
do stuff but they don't do hardcore shows. There  
was Ania's for a while but nothing was all ages.  
Siesta Nouveaux was for the first time an all ages  
legit venue. That is as good as you can really get.  
When I found the venue I was like this is it. Now  
I can do this regularly. I think it has worked.

## What about Beav and Rick Smith?

I was helping Rick Smith with those Blacklisted



shows. But for the most part a lot of stuff they were getting asked to do they didn't necessarily want to take. Just to backtrack a bit, it is unfair of me to say we didn't have an all ages space. The Adrift skate park was a great space. It did work for a while. The thing with it though for anyone who was actually there, I was looking through my *Town of Hardcore* zineography over the weekend again and in 2005 there was a REST IN PEACE for Adrift Skate park. At that point there was maybe three or four shows that had happened there. I think Rick and Beav had gotten tired of doing shows. It happens to everyone who does shows. You get tired of doing them because the bands that you wanted to see have broken up. I think they were going through that and I said I'll book these tours. That is how I got that first show that I was looking for the venue.

#### **You mentioned to me that Rick had asked you to do a show.**

He said to me I don't want to do this. Do you want to do it? It was like REIGN SUPREME and the MONGOLOIDS. I'm not particularly crazy about either of those bands but I know kids here would come see them. At that point I had the burning desire to facilitate stuff.

#### **D'arcy: Can I say something about that FIRST STEP show. That video that has been on URBAN BLIGHT's page for years, my girlfriend took that. I am somehow connected to your first show.**

It was fun that show. And at that time there weren't any young bands in Toronto. It was KEEP IT UP, URBAN BLIGHT, and ABOUT TO SNAP. Three incredible bands. URBAN BLIGHT is the only one still around. When I was preparing for this I put on the two ABOUT TO SNAP 7"s because Tim Drew is another person that needs mention here. When I was young and stupid he was always there to offer advice. He had a distro at shows when there wasn't a record store in the city.

#### **A guy with an amazing sense of humour and so quick witted.**

Tim Drew once told me, because he had Specimen 32, his label, and I said to him I have

always thought about doing a record label and he said to me if you want to do a record label here is what you should do. You should go into your backyard, dig a huge pit, take all your money and throw it in there, and then bury it.

#### **Yep just to get the experience beforehand.**

I miss seeing him around at shows. I know he is busy doing his own thing these days but he was a good guy to have around.

#### **When they played here, I never stopped laughing.**

And I was looking over the lyrics going man this band was great. It's unfortunate they called it a day when they did.

#### **Yeah but Pedja has a new band.**

He has one or two bands. But Tim was there to offer advice of the older core men.

#### **I wanted to ask you about your shows. Are they all all ages?**

I do everything I can to make sure that the shows are all ages. I think I have done one or two shows at Rancho Relaxo which is technically a 19+ venue, but it is either that or no show.

#### **And you can bend the rules a bit.**

The reality of being eighteen years old or younger is.... Fake ID culture is not something you can lie about. Everybody tries to get fake ID. When I was in high school there was a guy who took your old G1 and would doctor it and re-laminate it so that it said you were older. I also had a fake ID with my roommates picture on it. He had turned 19 and I was still 18. There is tons of ways. Pesci and I talk about this all the time. A lot of shows he does ends up being 19+. Kids have to learn to defy that rule because we are not always going to have an all ages venue. Especially now. I went to all that effort to find Siesta Nouveaux and now that it is known as an all ages venue there are tons of promoters out there that are trying to use it. The scene grew. There is metal promoters and Lynn does independent plays. That competes with shows. Annie's is 19+ and I had to do a show there and no one came. And maybe it was because it was 19+. Personally I think all ages is absolutely important to hardcore. This was started for kids,

by kids and carried on by adults but to a degree we are all kids at heart. That's why they use the term 'hardcore kid'.

#### **I use it about myself and I am 40.**

All ages shows are absolutely vital to the hardcore community. I think since we have started doing regular all ages shows we have seen an incredible growth in the number of bands under 19 or around that age. The reality is that although some of those bands may not be the greatest thing that hardcore has ever seen the fact that they are getting into it at that age means that in three or four years from now they might be doing something that is incredibly ground breaking for this community. That's what a hardcore scene needs. It needs the youth. It needs kids that have the energy and the ability to spend all their spare time caring about something. The older people get, as Chris Logan said, you are trapped in that 9 to 5. You get older and you get out of school a lot of people are forcing you to be an adult. I find myself suffering through that.

#### **The adult trap.**

The adult crash. You try not to give up on this stuff. When you start to face the realities of the working world if you can't sustain yourself independently which I think every hardcore kid tries to do. They have actually devoted time to something like this. You're fighting for a cause. Your tastes and ideas. The youth is essential and the young kids are the ones that can give it their all. That's why it's important. And that's why I do all ages shows. At the end of the day a roomful of twenty five year olds worried about getting their heads bashed in because they have to go to work tomorrow morning is no fun.

#### **I have always found it important to do and have a space for, but I have always heard this criticism of it mostly by jaded people so I am glad you are doing them. Where does the name Stuck in the City come from?**

A BREAKDOWN song. We were discussing this earlier, the name itself and the subject matter have retroactively become relevant to what I am experiencing as an individual. And they do another song that is going to have



some relevance in my life. Me and Mike from FORTUNE TELLER, who also owns Astro Screen printing - I pride myself on not really taking money from the shows we do. My rule is whenever anybody says here is a contract and sign it, I will. I never take it for personal pleasure. I put it into a pot so that I can pay bands when they come through if a show doesn't do well. March was a really good month despite that the shows in April aren't really doing so well. I have enough money to work with Mike to start a record label. This came up on a Friday night when I was hanging out in someone's kitchen, but it is going to be called *Labelled Records*, which is a silly play on words, but I thought it was funny and in turn is named after another BREAKDOWN song who's subject matter I find personally important as well. I think it is evident that I enjoy the music of BREAKDOWN.

#### I also think it is a good ethic that money raised in the scene should stay in the scene.

Exactly. There is a lot of DIY ethics that I don't think get talked about these days. Maybe that is because of the internet or the lack of zines or that nobody is talking about them anymore but money made in the scene should stay in the scene. We should all be supporting each other. We should all be working together to make this as good as possible. Sometimes that means butting heads. Sometimes that means disagreements but the reality is everybody should strive together for the goal of making the community that we are all apart of as possibly good as it can be. If we all worked together everything could be great. But like every community everyone has their own idea of what will make things better. Therein lies the rub. I say this to everyone who talks to me about why I don't take money from shows. I do a show like that HAVE HEART show where we paid the bands incredibly well and even walked away with a chunk of change. It's because I feel like Ian MacKaye is watching me. He knows and he will find me. But you know what I mean.....

#### They gave us a blueprint to work from.

Yeah. There are rules to be followed and they are unwritten rules. This is the code. You respect it

ton of our shows. He is a super nice kid. And his band played a show where no one came to and they were willing to share their gear with everyone. That's the kind of stuff I like to see. I don't want to see a band getting their booking agent after me. Or asking me for shows on myspace. Or asking me for shows on facebook. That's now how it is supposed to work. Like I understand that these things are conveniences in this modern world but at the end of the day it's the people who are there and are a part of it that deserve to further be a part of it. Like Warren who plays bass in D'arcy's band and plays guitar in MOLESTED YOUTH, he is a person who can attest to that. I saw Warren outside of a show that he had snuck into underage and he asked me if his band who I had never heard at that point and they didn't have a bassist back then, could play a show. And he was the first person to ever ask me in person after the website went up. And I said yes. Every kid that has asked me in person for the band to play a show save for another band that showed up at the HAVE HEART show with their CD. It was the first time I ever saw anyone from that band show up at a show we had ever done and they show up at the biggest show we had ever done. Like there is almost 500 people there and that's the show you come to? Where are you at the show when there are 30 kids there? Where are you at the show when there are three kids there? That's the kind of shit that I hate. The fact that they brought it to me there and then I walked up to a friend of mine who works at Sony BMG and she said to me those guys broke into our CMW party and were trying to hand those out to everyone at Sony BMG. Fuck off. If that's who you want to sign to ... if that's who you want to work with then work with them. Don't come around here. That's not what it's for. If bands work hard and they get to that level I have nothing against them. But if that is what you are striving for when you are coming around to play our shows you have no business there. If you want to sign to *Victory Records*, see you later.

and if you don't then maybe you don't belong here. There is a music scene out there for you to try and exploit. Don't sour ours.

#### This is the way to make more out of it.

I think that all the bands that stick to these rules and stick to these ideals can do whatever they want. That's the point. You don't need to rely on some shitty manager. Fuck bands with booking agents that are local bands. I had a local band getting a booking agent, who was hardly a booking agent. It was a girl sitting in front of a computer, which has nothing to do with her being a girl or not. It was somebody who has no experience booking shows, a band that never comes to shows and their booking agent despite that they are from the GTA contacts me. Screw off. It says in big letters on our myspace if you are a band from the GTA ... and I can understand kids from far away ... and the thing is that kids from far away still come to our shows. Recently I met a few kids from Barrie that are awesome. Like Chris Killingsworth and the kids in that band GET WISE or SHUT EYES, whatever they are called... those kids ... they are young kids. Again they are from an isolated city, as isolated as anywhere can be with the internet now.... But those kids come out. Chris is at a



## **There is a reason why “Stepping Stone” was covered in the scene.**

Exactly. I actually put that on the website the other day. A little note about this very problem. I said “We are not a stepping stone”. If you clicked on the you tube link it was MINOR THREAT performing it live. Like I said about Ian MacKaye always watching when those rules were laid out these are the things that I think everyone looks for. It is just like what Jules Massé was singing about in “Is Anybody There?” Commitment. You have to be devoted to what you love. That’s what it is about. The people that actually care that’s who we want to facilitate for. I don’t want to facilitate for anyone who feels somewhat entitled to anything in this community. You go to shows and participate. Put in your time. Like jail do your time.

**I wanted to ask you what is Stuck in the City ? We kind of played songs of bands that inspired you, that you have put on and in some there is a link to Stuck in the City, but what is Stuck in the City?**

Stuck in the City started out as ... part of this whole hardcore thing is I don’t like to associate my name personally to anything. I don’t think any one individual should be the focal point this and using Stuck in the City instead of Greg Benedetto was a way of shying away from that. Stuck in the City is not me, it is its own entity. That’s who we should talk about when we are doing shows. Not me. I’m just an individual. Just like anyone else. I have always hated that personality thing, where someone’s name precedes them.

**Yeah. I used to do shows under Rampage Promotions.**

That’s just me. Mark Pesci is Mark Pesci and everybody knows Mark Pesci. He’s a great guy. It’s just my thing.

**It’s not even his real name.**

That’s right. So Stuck in the City started out as the name I was going to promote shows under and at the time I had also done the FUCKED UP weekend DVD and I needed something that I could put on the internet where people could pre-order it and this facilitated the final stage of

production and the website was another idea that I came up with. Then I was like what if I just do a website that I can use to promote the shows. It’ll be kind of a zine but not really. I will just post reviews and post about the shows and it kind of took on a life of its own. So I guess to a degree Stuck in the City is a website, but at the same time it is an organization for promotion.

**It's got a great profile of the scene. Of a present scene. Of an active culture, which is hard to do I find.**

I think I put on there that I want to focus on building a community in Toronto and Southern Ontario. That could draw on the young kids but also be useful to the folks that have been around for a while. There is no denying the relevance of the internet, so a blog was a great way to do it. Personally I don’t like to call it a webzine because I don’t think it is. It’s a journal of the going’s on of Toronto. I often wrestle with how much I should update it and what I should put on it. I think it comes across in what I write. It’s very hard being the guy who puts on the shows as well as writes about them. I can’t say anything bad about bands when bad things need to be said in order for them to improve. That’s why I encourage people to write zines and contribute in that way because criticism is the only way that someone can better themselves.

**So you don't have any help putting this together?**

Stuck in the City when it started was me. The website and the shows.

**Continues to be?**

To a degree. There are people that help in various capacities. Among them are Vik Midha, who is the staple doorman and he is my right hand man despite the fact that we disagree in musical tastes and Scott Wade formerly of COMEBACK KID and presently of Scott Wade. He was helping with shows for a while. Erik Hoibak is the puppet master. He sits in Sudbury and offers advice. He is doing the HAVE HEART show in Sudbury.

**There is an incredible amount of material on there and I often look to it as a source.**

98% of the writing on there is me. What troubles

me about it is I fear that one day it will disappear. If I reach the end of my rope and say screw this. I am done. I don’t want to keep updating this and I don’t want to leave it up there or if I leave it up there and wordpress crashes and that’s the end of that stuff. I really enjoy reading about hardcore scene’s in the past. We need to rely on each other in order to document this stuff because no one else is there to do it. At the end of the day the people from the outside that don’t come to shows and want to write about this shit are doing it for their own reasons. I take the photos that I do and I write about what I want to write about for no other reason than I want there to be a record of this because there needs to be. No one else is going to provide it. If the website didn’t exist. If there was no message boards. If there was no facebook. If the internet just disappeared there is no record of this. I will have a few albums that will pertain to it. I saw a poster from a show in ‘83. It was a CHRONIC SUBMISSION poster. And there was a band on it called T.O. HARDCORE CLONES. I was like who was that band. Where can I find any information on this? That is something I enjoy doing is going back and doing that hardcore archeology and finding that stuff. We were talking about kids who like TRAGEDY but don’t know anything about AMEBIX. That is something I enjoy doing is knowing about these things, digging through the music. I think most hardcore kids do. That is the whole point of the site. It is sort of a documentation of the scene. I would love to put it on paper but it is hard to be the guy who does shows and updates that and has a full time job. And I think my girlfriend can speak to how much it stresses me out and how much of my spare time it occupies.

**At the time when I was putting together the scene report you guys were talking about doing a big festival.**

Yeah. Mark and I had ...every once in a while we will get together and come up with hair brained ideas like that.

**And you've got some pretty big shows lined up. Is that festival going to come off?**



I don't know. I would love to. There is a lot of bands. And when it started we were like if we are going to do this we want to get FUCKED UP to play. And now FUCKED UP is huge although it is just eight months later. It is like what do we do know. We would love to get CAREER SUICIDE to play this but Jonah is on the road all the time and Miller is in Ottawa. We would love to get BRUTAL KNIGHTS to play. We want to make it something special and we were going to focus it around the Adrift clubhouse, but then you can't put FUCKED UP in the Adrift clubhouse anymore. They'll overdraw and they'll have to play secretly. Now the clubhouse doesn't exist anymore. We don't have a space to do it in. Do we want to rent the Kathederal and the Reverb for two days? Can we do that with just all local bands? So there is a bunch of problems around it. It has fallen to the back burner. I don't know if it will happen. I would love for something like that to happen. I would love to see a compilation of bands that are around right now.

**The idea reminds me of the New Years fest that happened quite a few years ago. Dave Munro had put this on when CHOKEHOLD did the reunion show and UNION OF URANUS came and they did a reunion show and people flew in from all over the place. There was bands from out of town but mostly it was a regional representation because there was bands from Quebec and Ottawa and Montreal and Hamilton. It was a representation of some of the biggest bands from around here. People were flying in from all kinds of places because they weren't ever going to see this again. There was something special going on.**

I think in the microcosm of hardcore that I tend to deal with I find too often that kids focus on bands that are on certain labels or talked about on certain message boards. To me that takes away the organic nature of it and supporting your local community and things like that. There are too many kids that listen to hardcore, but don't actually participate in it. I was interviewing that band MINDSET and we talked about how hardcore is not a spectator sport. It's not



for kids who just sit at home on the internet. It's not for kids that don't want to participate. They just want to present themselves as people that participate. I find that in that microcosm of hardcore pertaining to a lot of the bands that I book there is a traveling show of bands. There are twenty or thirty bands that will all play this one fest on the east coast and then they will travel across the States and play a fest on the west coast and then it is just like the same kind of traveling fest. It becomes more of a pissing contest to see who can get the biggest headliners. Whereas I think it would be really awesome to do a fest that draws for bands that are notable for being good and that they represent something as opposed to bands that are just the band that kids are talking about right now. That stuff has no value. Sorry not to say that they have no value but when it is just an echo chamber of what's cool and young kids jumping onto it and then throwing it away then it is not meaningful.

**I understand you need a big name to draw, but there is so many great local bands right now. You could do it with this new scene of kids.**

There is also the problem of over saturation. People talk about hardcore kids being spoiled. Whenever you talk to somebody who is not from

an area like Toronto they are like you guys have so many shows and nobody goes to them. It's because there is eight shows a week. D'arcy just read off the show listings. That is a lot of shows for one place.

**It was ten minutes of stuff.**

**D'arcy: There are bands that are good but they play every weekend. Look at HAZARDOUS WASTE. They play every weekend. They are so good but they play every weekend. As much as I love HAZARDOUS WASTE you can't see them twenty times.**

That is the learning curve of being young and eager. That is probably a lot of the reasons for the bands that are popular and tour aren't eighteen or nineteen. They tend to be in their early twenties because they learned when they were younger that you get nowhere by playing every weekend. If you play every once in a while then it becomes notable. Like FUCKED UP only played Toronto in October.

**Yeah but FUCKED UP started out by playing basement shows and there is so many bands at that stage right now. I hope this showcase happens is what I will say.**

Yeah. I would love to do it.

Check out the Stuck in the City at [www.stuckinthecity.ca](http://www.stuckinthecity.ca).



# REVIEWS

## Able Danger "...Wing It!" ep

ABLE DANGER are a new band from Buffalo featuring a member of EVERYTHING FALLS APART. EVERYTHING FALLS APART are another great hardcore band that have self-released two eps and play some awesome get up and go-core. ABLE DANGER has picked up the torch and steered this fast hardcore sound into a more sneering snotty direction. The depth in sound is refreshing. At times they sound like the ZERO BOYS at times they sound like the DEAD KENNEDYS. And the opening track even has a horn guest appearance by Rot Stewart. Awesome punk pseudonyms for everyone in the band. And the band has a couple of songs about Buffalo, which is a place that has always intrigued me. It is an American city that I have a love-hate relationship for. Growing up so close to Buffalo I used to watch a lot of TV from Buffalo. Lots of bands that would never venture into Canada might play Buffalo and so we would make the trip. The city is a post-industrial wreck as outlined in the song "Beef on Weck". And in fact in the third year of my Urban Studies degree we went on a field trip to Buffalo to study how not to build a city. But the people have a lot of resolve and the hardcore scene has really become awesome. However in the QUEERS spirit of "This Place Sucks". ABLE DANGER are able to capture some snapshots of Buffalo in "Beef on Weck". The idea reminds me of NO TIME LEFT's "Rapid Transit to Nowhere", which is another critique of Buffalo. But the pre-occupation with this 7" is about the evils of work. "I Quit" talks about being stuck in a dead end job and "Overworked" talks about the effects that work can have on our psyche. "Zombie Generation" is almost a modern day Marxist analysis of the distractions in a teen's life except instead of religion being the opiate, Halo 3 is. This is a great first impression leaving me wanting more. (Feral Kid – 379 Ontario Street / Buffalo, NY / 14207 / USA / [www.feralkidrecords.com](http://feralkidrecords.com)) - SP



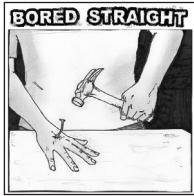
## Bite Down "Doomsday Machine" ep

BITE DOWN are from Belgium and this is their first release. Nine songs make good use out of this 7" format. The hardcore is very basic in sound and reminds me of the meat and potatoes hardcore delivered by bands like OUT COLD. It is also reminds me a little bit of the first GORILLA BISCUITS demo, but a little more harder sounding. And Crucial Response is known for putting out those posi-core bands from Europe. Well BITE DOWN are a lot more bleaker singing about shitty things. Here is a classic line "Life is smiling back at you so kick it in the teeth". A bit more on the depressed side of things which is where most of us live and brings to mind the greats like NEGATIVE APPROACH or STATE OF ALERT. The vocals even match John Brannon or a young Henry Garfield. Can't wait to here more. (Crucial Response – von der mark Str. 31 / 47137 Duisburg – Germany / [www.crucialresponse.com](http://www.crucialresponse.com)) - SP



## Bored Straight ep

A few years back Milwaukee was blowing up with a garage scene that was pretty unbelievable. And out of that came a CHARLES BRONSON like band that played fast but had a sense of humour. Like their Chicago inspirations they used a 70's cultural piece for their name which was a little known diet cola called TAB. The band recorded an amazing demo that paid tribute to the cola, mostly. They carried out the joke. The band broke up and then reformed a few years later as BORED STRAIGHT. They have the same wicked sense of humour, but are not tied to one subject matter. They sing about excessive drinking (e.g. "Puke on Someone Your Own Size" and "Drink Beer LLC"), religion (e.g. "Holy Cross Hoax"), and protesting too late (e.g. "W"). By the way they are not straight edge. And they throw in a DIE KREUZEN cover ("Enemies"). I don't know how



well they cover DIE KREUZEN as I was never a fan, but I was a fan of TAB. And BORED STRAIGHT remind me a lot of TH'INBRED who had a similar biting sense of humour which they used to great effect as pointed commentaries. The vocalists sound the same. This band is unique sounding for these days and they give you a lot to think about. I am happy to see the guys from TAB back and at it. I hope HOLY SHIT are still around. (Data Control – 4388 S. Pine Avenue / Milwaukee, WI / 53207 / USA) - SP

## Canadian Rifle "Visibility Zero" LP

This is the first length from the Chicago outfit and they play a style of punk reminiscent of Minneapolis but from different eras. They remind me of the REPLACEMENTS or SQUIRREL BAIT with that rock punk sound. You know a little bit more washed out of a HUSKER DU sound. But in there is some pop sensibility in the way RIVETHEAD knocked it out. So not so sugar coated. A lot more rougher like D4. It's totally a mid-west sound, but one more associated with Minneapolis as opposed to Chicago. Not so unrealistic given the sonic terrain carved out by bands like the PEDESTRIANS and NO SLOGAN. (Residue Records – [www.residue-records.com](http://www.residue-records.com)) - SP



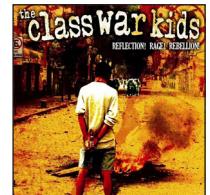
## Cheap Tragedies "Days of our Lives" ep

Like h-100s and 9 SHOCKS TERROR were a beacon back to the international network of hardcore CHEAP TRAGEDIES derive inspiration from a back to basics punk sound. And just so you don't miss the point they cover two GUNS songs. Not any two, but the two off the hard to find "New Hope" comp, which is Cleveland's equivalent to the "Last Pogo". And it is a welcome relief to hear Erba finding inspiration in the shittiness of life, the past, and of course wrestling. High octane snide played by guys who have done their time in too many bands to mention here, but suffice it to say the list reads like a list of every important hardcore band from Cleveland in the last decade or two. Anyway, this motley crue produce some crucial jams that lie somewhere between GSMF and the UV RAYS. (High Anxiety Records - [highanxiety416.blogspot.com](http://highanxiety416.blogspot.com)) - SP



## Class War Kids, the "Reflection! Rage! Rebellion!" CD

THE CLASS WAR KIDS play a pop punk charged by hardcore not unlike WEDNESDAY NIGHT HEROES or KNUCKLEHEAD or PROPAGHANDHI or the FALLOUT or HOSTAGE LIFE. The examples in Canada are boundless. And as you listen to "Reflection! Rage! Rebellion!" the songs bleed one into the next which is an old RAMONES trick. Like a military drill sergeant the momentum runs from the politics of food to security culture to economic cheerleading. And it's all set to sing-a-long choruses which makes for a soundtrack for your social conscious. Bands like this give me hope. Hope for the scene and hope for a chance at a tomorrow. Keep on keeping on. (Rebel Time - 2 - 558 Upper Gage Avenue, Suite 162 / Hamilton, ON / L8V 4J6 / Canada / [www.rebeltimerecords.com](http://www.rebeltimerecords.com)) - SP



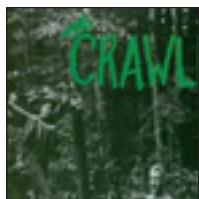
## C.P.S. "The Space Hardest M.F." CD

The tenderly named CUNT PENIS SUCKERS are likely not what you think of when you think Japanese Punk/HC but I guess it had to happen. The dead and smelly GG has infested and contaminated the most hygienic of scenes. Five songs of rockin' punk n metal, with hints of garage thrown into the mix all in a Japanese tribute to the dead one. C.P.S. pay tribute to later angry, socio path, post jail GG rather than the younger more tuneful GG. Fortunately the songs are sung in Japanese so we aren't treated to the lyrical haiku of a Japanese GG bukake tribute band. - CC

## Crawlers, The "Level the Forest" LP

This record has been slaying me ever since it showed up in my mailbox. So I sat there trying to figure out the sound. And it made sense when I

started reading their interview in *MRR* from back in December of 2007. They talked about growing up seeing POISON IDEA and RESIST and then really getting involved when the OBERVERS were around. And the interview was prefaced by the CRAWLERS replicating the perfect Portland sound. They do embody all of the aforementioned. But they also have a lyrical bent that I might associate with Portland. "Level the Forest" has an underlying environmentalism theme from the title of the record to songs like "I Wanna Be An Eco-Terrorist", their anti-war stance and to their stance on vegetarianism with "Cold as a Veal Farmer". And when I think of Portland I think of some sleepy town in the northwest surrounded by oceans and forests. And I also think of the awesome political punk scene that existed which involved RESIST and DEPRAVED and countless others. It would make sense that a hardcore band with a conscience would come from here. Especially a band that is going back to an older hardcore sound. Think POISON IDEA with the conscience of RESIST. Just a flooring record. (Blind Spot Records – P.O. Box 40064 / Portland, OR / 97240 / USA / myspace.com/thecrawlers) - SP



#### **Discarga "Musica pra Guerra" LP**

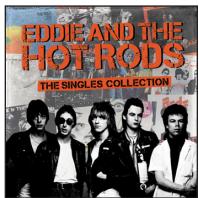
Sao Paolo's bandana thrash trio are back with a new full length. And despite some minor distractions with samples and the tracks that end each side, this is another fine example of the hyper played thrash coming out of the Brazil at the moment. And just in case you can't figure out who the bands influences are they include releases beside each song in the lyric sheet to help pinpoint very specific influences. They mostly remind me of SEEIN' RED in sound and style, but the liner notes suggest LOS CRUDOS, MINOR THREAT, the LOCUST, and SCHOLASTIC DETH among others as influences. There are a lot of others but these ones are the aforementioned are the ones that really come close to describing DISCARGA in terms of their sound. And then you get to the end of each side and they slip into a locking track of material that you wouldn't associate with DISCARGA. Side A is a jungle drum beat. The B-Side ends with an acid jazz like tribute to great musicians outside of the punk genre. Although the liner notes suggest GIL SCOTT HERON as the influence it totally reminds me of GURU and his "Jazzmaztazz" tribute in which he credits all sorts of jazz musicians for hip hop. They sound weird as pieces to end the side with, but I can appreciate a shout out. CD versions of this release are out on 625 in North America, Laja in Brazil, and a label in Europe. (Refuse Records – P.O. Box 7 / 02-792 Warszawa 78 / Poland / [www.refuserecords.prv.pl](http://www.refuserecords.prv.pl)) - SP



#### **Eddie and the Hot Rods "The Singles Collection"**

CD

It amazes how these "Punk Singles Collections" always sound so good. They don't have to. If the band had a long period of time and their writing style changed over this period a collection like this could sound pretty scattered and out of sorts. But good ones like "Singles Going Steady" and this one are good partially because the period that the band wrote the singles was confined to a condensed writing period. This makes it so the songs sound like they belong together. While EDDIE AND THE HOT RODS certainly had their growing pains with members joining and leaving it seems that the main writing for these singles took place between 1976 and 1981. That's a great time as far as punk is concerned. Now it is no secret that EDDIE AND THE HOT RODS took their cues from the WHO and the KINKS. And although they have an affinity towards softer bands like GRAHAM PARSONS and SQUEEZE, they also had a love for rock 'n roll in bands like the SMALL FACES meets CHUCK BERRY. Because EDDIE AND THE HOT RODS got an early start back in '73 they had bands like the SEX PISTOLS and the RAMONES open for them. But because of their rock n roll roots EDDIE AND THE HOT RODS worried about writing songs that would get radio airplay. Most of these singles had lives in the British charts for extended



periods. And when the originals were taking a break covers of "Wolly Bully", "Get out of Denver", and "Farther on Down the Road". There are some neat trivia about Linda McCartney and Aleister Crowley found in the liner notes, but I don't want to give everything away. You'll have to pick this up for yourself. (Captain Oi! – P.O. Box 501 / High Wycombe, Bucks / HP 10 8QA / [www.captainoi.com](http://www.captainoi.com)) - SP

#### **Execution of Terror – 2006 demo**

From Manila springs this d-beat inspired band that has now broken up and formed BEFALL. But back in 2006 they brought that sound to this Philippino capital. The vocals are blown out and they sound exhausted at a whisper from screaming too much. (Execution of Terror - #2 Marikudo Street / Urduja Village, Novaches / 1400 Quezon City / Philippines / [www.myspace.com/executionofterror](http://www.myspace.com/executionofterror)) - SP

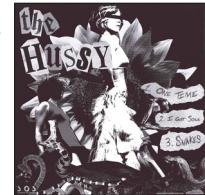
#### **Hussy, the "Winter Daze" ep**

From Madison, Wisconsin this is going to be some lo fi upbeat garage punk. There is no way in a million years I would have guessed this band was just a two piece. They rock out like a four piece. And they do great coverage of everything like the backing vocals on "Herbie", which sounds a bit like the Beach Boys and they are able to work in a cha cha cha in the "Drinking song". The nice contradiction is that this is noisey as fuck with loads of distortion. They remind me a lot of the BAYONETTES if they BAYONETTES played with more fuzz factor. (Fistful of Records – [www.afistfulofrecords.nl](http://www.afistfulofrecords.nl)) - SP



#### **Hussy, the / Sleeping in the Aviary split ep**

The HUSSY deliver more of their brand of BAYONETTES meets MYSTERY GIRLS sound. In fact their side of the ep opens up with the opening track from the "Winter Daze" ep just from a different recording. SLEEPING IN THE AVIARY are also from Madison and deliver a more BUZZCOCKS sounding version of garage. Way more fuzz than the BUZZCOCKS would ever play but catchy melodies that some garage bands miss when they are rocking out. Great combination in sound. (Science of Sound – [www.scienceofsounds.com](http://www.scienceofsounds.com)) - SP



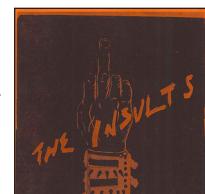
#### **Icebreaker 2009 demo**

This band comes from the land of icebergs. The rock. And their music is hard enough to break rocks. Playing a straight edge sound that is more in line with slower more plodding mosh hardcore. Think of the likes of STRAIN. The band uses some effects for vocals and they aren't afraid to throw in a solo. And songs like "Hostility within a Handshake" remind me of the CRO-MAGS. New York inspired hardcore coming from Canada's east coast. (Icebreaker - [www.myspace.com/newbloodoldwounds709](http://www.myspace.com/newbloodoldwounds709)) - SP



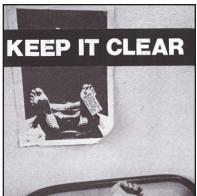
#### **Insults, the ep**

This is a re-issue of a Reagan era hardcore band. The INSULTS were from Muskegon Michigan which is a small place of about 4,000 people. They remind me of another band from a small town known as Meaford. The band is SONS OF ISHMAEL and they wrote the ultimate small town experience song "Small Town Mentality". Meaford is about the same in population and the hassles that SOI experienced and ultimately formed the basis for "Hayseed Hardcore" sounds identical to all the anti-cop songs on this INSULTS ep. The INSULTS ep has been out of print for over twenty years. "Hayseed Hardcore" is about to be re-issued on Schizophrenic. Great labels think alike. (Punks Before Profit\$ - P.O. Box 1148 / Grand Rapids, MI / 49501 / USA) - SP



### Keep It Clear ep

With the demise of GO IT ALONE, KEEP IT CLEAR is there to fill the hole of the straight edge scene that STRAIN built. They totally remind me of the FIRST STEP and could easily be on *Revelation* or *Bridge 9* but they kept it DIY, so punk points to them. Actually this may have been released in Europe on Not Just Words records and this is a way to make the ep available here. It's a great idea. And we benefit because this is amazing ep, even with 8 songs squeezed on it. Even so "Imposter" has one of the longest build ups I have ever heard. Not sure how they were able to pull that off. But the sound quality is large, which means the songs are short. In KEEP IT CLEAR's case quantity does not impede quality. Think SIDE BY SIDE meets RIGHT BRIGADE and you'll be on the right track. (Keep It Clear – 1637 West 62<sup>nd</sup> Avenue / Vancouver, BC / V6P 2G1 / Canada / [www.legitimatebros.com](http://www.legitimatebros.com)) - SP



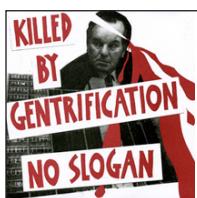
### Minus-One "The Kids Don't Skate Here" CD

This is a band from the Bay Area. They play a surf inspired power pop punk not unlike AGENT ORANGE. Credited with helping develop the skate rock genre these recordings fall more on the rock side of punk. This is their first recording since their *Thrasher* release and contains four songs from that original recording. But I have to tell you that I am having a hard time finding anything that I would listen to on here let alone skate to. These are some washed up dudes who don't know when to quit. The song "Nick of Time" sounds all too ironic. (DC-Jam Records – 2733 E. Battlefield Road, #164 / Springfield, MO / 65804 / USA / [www.myspace.com/djamrecords](http://www.myspace.com/djamrecords)) - SP



### No Slogan "Killed by Gentrification" ep

This is NO SLOGAN's latest release and they show no signs of getting crappy. All three songs are fuckin' awesome in their own right. The title track is a song speaking out against the class takeover of our neighbourhoods, gentrification. It's a great re-appropriation of the "Killed by Death" theme. And the song just comes at you with the rolling bass lines to the thrashing guitar to the pounding drums. NO SLOGAN pull off an amalgamation of Chicago sounds, taking cues from only the greats. "Let's Kill" sounds uncannily like ARTICLES OF FAITH. And "KBG" is more on the NAKED RAYGUN / PEDESTRIANS side of the tracks. I don't mean to suggest that this isn't an originally sound. On the contrary. Bringing all these ways of playing hardcore together makes it surprisingly new and refreshing breathing new life into age old topics like war, be it class or national service. The song "G.I." is the stand out, but all three could be the A-side track. It's like those old Motown double A side releases, except NO SLOGAN sneak in a third just to give you more of what you love. (Desobediencia Records - desobediencia2000@yahoo.mx)



### Paintbox "Trip, Trance and Travelling" CD

Okay folks strap on your seat belts because we are going on a trip. Goddamn it'll be a crazy one so get comfy. The opening guitar intro gets me all teary eyed as Chelsea plays his last stand. Before I can get a R.I.P. uttered they break into a ripping hardcore attack. First off - I solemnly swear that a) I love this new disc and b) there is no way in fuckin' hell I am trading in my disc and PAINTBOX towel for a 4 disc LP. I know that sounds like heresy, some may think I fell off the vinyl slipmat but this disc should be viewed as a moving piece of art, a soundtrack and to break it up into 4 sided increments does not do the disc or the listening experience justice. That being said this is not a straight up hardcore disc, in fact the psychedelic record cover proudly bolster HARDCORE PSYCHEDELIA on the inside of the CD sleeve. In my mind I envision an episode of the A-Team and Hannibal Smith comes up with a plan involving a flea market and the need to improvise weapons of destruction. While the rest of the



team scours the flea market for potential weapons, Howling Mad Murdock stumbles across a vinyl vendor and PAINTBOX, a band of Japanese Punks touring the states and being harassed by an intimidating group of traveling sushi sales persons. Murdock convinces the band to buy six LP's for a buck and create their own songs with the bigger guise of inviting the sales group to a Bar where PAINTBOX are the house band. The band chooses: Sum 41, Traveling Wilburys, 3 Mariachi releases, Baby, Oasis, London Orchestra records, and an Introduction to World Music LP and quickly go to work morphing the PAINTBOX sound with their new found records. The resulting soundtrack is an hour of some of the best pop punk, hardcore-chestra (yup you heard the term here first folks) cacophonies captured to tape. Yes it may sound blasphemous to call this 'pop' - but it sure as hell has some catchy, poppy hooks over top a driving bass and coarse as fuck vocals. Throw in a mixture of elegant female vocals, trumpets, mariachi breakdowns, gang chorus and you have one hell of an eclectic sound experience. Not an easy feat my friends. There are times when I fear where this disc is going. Some songs start off a bit too Traveling Willbury or Brian Adams sounding before the band pulls the song out of a nosedive and thrusts towards the sky screaming in Japacore glory. Need I remind you that PAINTBOX = The Master Musicians of Japan!!! As I have mentioned several times I view this record as sound track and when I need a short sharp morning wake up this is not the disc to pick out. This is a disc you want to play after a long day dealing with fuck wads at work/school and you want to kick back and visualize the A-Team episode or throw on a DVD of The Wall or some Jodorowsky film - turn down the volume and crank PAINTBOX. This record has a time and place in the annals of HC history. My biggest fear is that it will spawn a generation of clones wanting to duplicate the hardcore-chestra sound without adequately honing their basic hardcore chops. That being said I would be all ears if the Hamilton Philharmonic Orchestra did a rendition of PAINTBOX's "Trip, Trance and Travelling". As for the ending of the A-Team episode you need to finish that yourself!! (HG Fact - 105 Nakanoshinbashi / M 2-7-15 Yayo / Chou Nakano / Tokyo 164-0013 / Japan / [www.interq.or.jp/japan/hgfact](http://www.interq.or.jp/japan/hgfact)) CC

### Purple Hearts "Mod Singles Collection" CD

This band from Essex originally formed in 1977 as a punk band called the SOCKETS and they formed to get an opening slot for the BUZZCOCKS. The BUZZCOCKS certainly had mod undertones so you could see the draw what would become the PURPLE HEARTS, but as the SOCKETS they would perform a rock opera. Notice the similarity to the WHO. Can anyone say "Tommy"? Well there are loads more WHO references on here particularly by the band members who gave their take on the context of the songs. The opening track "Millions Like Us" and "Frustration" drawing on "My Generation". And the vocals on "Jimmy" remind me of BILLY BRAGG's. The band credits the LURCHERS and the EQUALS for direct influence on specific songs, the SMALL FACES for their name, Scooby Doo, and Paul Weller from the JAM produced some of their material. Infectious pop tunes with exploding drum rolls, psychedelic guitar solos, litter this release. In high school I hung out with some mods, but I had no idea of how active a music scene the revival was. I continue to rely on Captain Mod for this retrospective crash course on all these WHO wannabees. (Captain Mod – P.O. Box 501 / High Wycombe, Bucks / HP10 8QA / [www.captainoi.com](http://www.captainoi.com)) – SP

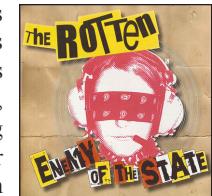


### Rah "The Truth Will Reveal Itself" ep

Right out of the gate, in a great blaze of glory, as guitars ring out and the heavy pounding of toms and rolling thunder of bass begin, you just know that something very big is going to happen. That thing is RAH, and it's HUGE. Things pick up, soon it's frantic and then suddenly the song is on the verge of exploding—"AND JUST LIKE THAT IT WAS GONE!" Jesse screams, at the top of his lungs, with all the despair and hopelessness he can muster. His world is over and the record's barely started. Fuck. What the hell have I got myself into? and we're only 30 seconds in! *Labeled Records* brings us RAH's second effort and let me



tell ya, it's a doozie. Not only is the production stellar and the design and packaging clean, sleek and gorgeous, but the songs themselves are of serious quality and complexity and still make you want to break shit and go crazy. While not being a great departure from previous material, it's abundantly clear that they've evolved and matured in all the right areas, where each song shows off serious chops and at no point does it ever feel tired or less exciting than earlier. "The Truth Will Reveal Itself" is led primarily by razor-sharp guitar work of Ian Nixon with riffs so tight and precise that the sonic chainsaw of guitar cuts you to ribbons before you know you've been hit...and the hits just keep on coming. You're very quickly 3 tracks deep into side A and RAH hasn't let up for a second, never missing a beat. Considering the fact that, um, "lightning-speed" is their official main gear of operation, it's a bit hard to keep up with them and their frenzied path of destruction. Amazingly though, it never falls apart, as you expect it to around every corner in crystal-clear production such as this, where you can hear every nuance. Rather, each song is held tightly together by the toughest backbone of rhythm sections, Ryan Walker on bass and Justin Ogilvie on drums, who remain in almost super-human control as these songs race into oblivion, yet never collapse in on themselves. The instrumentation mixes a blend of Youth Crew-era hardcore and its ultra-high-energy chord progressions (minus the gang chants), with some more modern touches of groove and riff-oriented song structure. However, RAH's bright and energetic musicianship is contrasted greatly as vocalist Jesse Rosenthal just spits, snarls and barks his way through a mix of heartbreak, betrayal and deeply personal admissions of years of hard luck, without a glimmer of hope in sight. He even ends the record lyrically with a chorus of "Well what did you expect? This is as good as it gets. I wish the good times would last, but they won't". Not uncharted territory for hardcore, but what is unique is his stressed and painful delivery. Its disarmingly heartfelt and genuine hurt. So while RAH's approach is youthful, its also very mature, delicately achieving both explosive crazy fun and also great deal skill you can really hear. Upon first listen, the record just rips, plain and simple. Put it on a second time and listen carefully, you'll quickly realize just how fancy Justin's drum fills are or how fast the guitars go, yet somehow remain tight and flawless. It's highly impressive. In fact, I dare say this one of the finest 7's I've ever put on my turntable. The ten minutes of pure steam-rolling hardcore is unstoppable and unrelenting to say the very least and with song after song like that, just kicking you in the teeth (slowing down only momentarily in its final minutes) you'll be begging for more. Merciless drums, ferocious vocals, impossibly slick guitar & bass work, RAH have one hell of a record to top next time. Sure, the sound may be familiar and not completely foreign, but this Toronto foursome stands alone in their own right and "The Truth Will Reveal Itself" has such palpable life and vitality to it that it plays with great honesty and without artifice. What's actually revealed in these eight tracks is that RAH are unmistakably the new face of contemporary hardcore punk in Canada. It is an instant classic. (<http://www.stuckinthecity.ca/labeledrecords/>) - DRH



is a mid-paced type of hardcore. And the title of this release even seems like a combination of DOA songs "The Enemy" and "Smash the State". The band has some drinking and fighting songs like "K.W.D.P.", but they also have songs about unhealthy partying like "No Good at All". They make good arguments for atheism with songs like "God's Helping". And then they express their appreciation for greaser culture with "50's Pontiac". It's all kids counter culture so chalk it up to kindred spirits I suppose. Songs like "Oh' Dell" and "Human Disaster" are totally pointed commentaries which I love to see. And songs like "Scenewrecker" and "Punk Love" are totally scene specific, which I also like to see because you should write about what you know and if you are immersed in the punk scene you know about shit going down. What I am trying to say is these cats are well rounded and genuine as far as punk bands go. A healthy dose of serious and fun. This will be a long time listening release. (Rebel Time – 2 – 558 Upper Gage Avenue, Suite 162 / Hamilton, ON / L8V 4J6 / Canada / [www.rebeltimerecords.com](http://www.rebeltimerecords.com)) - SP

#### Sacred Shock "You're Not With Us" LP

Total POISON IDEA worship. Total HUSKER DU worship. Total SEPTIC DEATH worship. Total burning spirits worship. That was the one thing I got out of Craig's interview with these guys. They are well versed in the school of hardcore which brings out a totally exciting and unpredictable sound. Like total football. You never know how they will sound next but it is totally exciting and spectacular. Better than the ep. (Residue Records – [www.residue-records.com](http://www.residue-records.com)) – SP



#### School Jerks ep

The SCHOOL JERKS feature the singer and drummer of TERMINAL STATE, except the singer has converted to guitar. And he does a great job of it playing super raw, keeping one foot in the garage world and one foot in the hardcore world. They remind me of DEAN DIRG in that ability to straddle both. Ivan's drumming reminds me a lot of the CIRCLE JERKS. Luke's blown out vocals are very raspy and come off like a cross between Darby Crash and Alec MacKaye (circa the FAITH era). I can't really comment on the lyrics because there are none, even though there is sheet with particulars about the recording which I do appreciate having. I learned that Ben, the guitarist, did the recording on this. Tara delivers another amazing cover which may create some controversy. But I think they'd be into that. For the record they are not Nazis. (Riff Raff Records – [www.myspace.com/rifraffpunk](http://www.myspace.com/rifraffpunk)) - SP



#### Shut Eyes / Emergency split CD-R

SHUT EYES are from Barrie and lay down the mosh-core. It reminds me of ALIVE AND KICKING from Newmarket. They take the first five songs of this split and sing about living in the present, being haunted by the past and a few more personal things that the song titles aren't immediately apparent. Anyway think of early JUDGE and SHUT EYES is along those lines. EMERGENCY are not to be confused with the band from Vancouver a couple of years back that featured the dude from the STRIKE. This band is also from Barrie but have more of a Midwest melodic sound to them. Think D4 or RIVETHEAD. (Shut Eyes – [www.myspace.com/luv2mosh](http://www.myspace.com/luv2mosh) / Emergency – [www.myspace.com/killdowntown](http://www.myspace.com/killdowntown)) – SP



#### Rogue Nation, the "Be Your Own Rogue Nation" CD

They remind me a little of the SUICIDE PILOTS from Ottawa, but the ROGUE NATION have a lot more melody. As a result they don't let loose enough. But they do sound like the DICKS. The vocals remind me a little of the DICKIES. And the titles show a lot more ingenuity than your average punk band. They remind me of SNFU and their ability to take a serious issue and sugar coat it in a sense of humour. A spoonful of sugar helps the medicine go down and all. The ROGUE NATION have learned this skill and are applying it in the band. (Suicide Watch - P.O. Box 9599 / Charlotte, NC / 28299 / USA / [www.suicidewatchrecords.com](http://www.suicidewatchrecords.com)) - SP

#### Rotten, the "Enemy of the State" CD

THE ROTTEN have been slugging it out for ten years now and this is their second CD. This is the follow up to "Circus of the Demented" that came out in 2003. The band is self-described as a '77 style punk band, but it is '77 style in that BLANKS '77 way. It is a fusion of punk and hardcore. And with the vocalists gruff sounding vocals they totally remind me of DOA. It

#### Su19b "Discography" CD

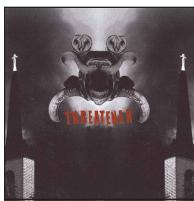
A discography in reverse order containing eps and comp tracks of su19b's output from 1997 to 2001. The band is still together but surprisingly hasn't released anything since 2001 so this is a complete discography minus the new splits with DOT[,] and XBRAINIAX. This is power violence to the core with an emphasis on sludge and an emphasis on speed. In fact I have heard of this band being referred to as a sludge



noise assault. Think PIGNATION meets CORRUPTED without drawn out songs. Interesting use of atmospheric noise to enhance the assault. Keep up the campaign for musical destruction. (Regurgitated Semen Records – c/o Sandro Gessner / Strasse des Friedens 45 / 07819 Mittelpoellnitz / Germany / [www.mypsace.com/rsrec](http://www.mypsace.com/rsrec)) - SP

#### **Threatener** “The Hammering, The Fastening, and the Bending of Throats” CD

This is a discography of this little known band from Michigan. Three eps, a comp, a demo and a live session on a radio station. The first 8 tracks are “The Hammering” ep which came out in 2003 and features a KORO cover. It totally reminds me of HERESY on jet fuel. The second ep came out in 2004 and was called “The Fastening”. This was recorded much louder and reminds me of EXCLAIM in the overmodulation department. It’s hard to appreciate this when it sounds like your speakers are busted. The third ep was recorded in 2007 and is called “....And the Bending of Throats”. This recording cleans up some of the overmodulation and is a bit more basic in sound. This recording totally reminds me of NO COMMENT. The “Tomorrow Will be Worse” tracks are back to the original sound. Some of their best stuff. In the vein of DROP DEAD. This closes out with their first demo and a radio session recorded at WCBN in Ypsilanti, which I think is near Ann Arbor. The radio session includes a NEGATIVE FX cover. 51 tracks in total of all out thrash attacks. Hold on to your meat sacks. (625 Promotions – [www.625thrash.com](http://www.625thrash.com)) - SP



#### **Ultimo Resorte** “La Larga Sombra Del Punk” LP

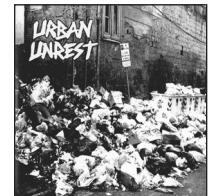
I was in Barcelona about five years ago and a record store owner recommended that I pick up a CD that had just come out featuring all the recorded material by what was considered one of Barcelona’s early punk bands and certainly one of their most notorious. This band was ULTIMO RESORTE and this collection was pretty awesome even though I couldn’t read the liner notes. But I could make out that they had a couple of studio recordings all of which were on here. The singer Silvia sounded like Becky Bondage of VICE SQUAD. And later I would read on the back of the “Bloodstains Across Spain” comp that the singer Silvia would run into Nancy Spungeon in London in 1977 and they got into fisticuffs. The actual story appears in an interview in the June 2007 issue of MRR and appears in Spanish in a booklet that accompanies this release. It’s a great interview and I learned that the name means LAST RESORT and they came out long before the skinhead band from the UK. Decidedly punk in sound the music was a lot faster than most punk bands and was probably on the cusp of the hardcore sound just starting to take over. The band originally started in 1979, but didn’t get their first 7” out until 1982. And that was a seven song 7”. That 7” is side A of this release and the recording can actually breathe a little better with a full side of an LP to spread out on. The original release is described as crude sounding, which makes me think they tried to squeeze too much onto a small platter. It is raw sounding but has a lot of classic punk numbers. In the interview they talk about seeing LA BANDA TRAPERA DEL RIO, PELIGRO, MORTIMOR, and KAKA DE LUXE who were all first wave punk bands in Spain. They also talk about the early scene as not really a punk scene but more of a scene of teens that liked to get into trouble and pull pranks on each other. The opening track “Cementerio Caliente” has this super catchy chorus “Hey, Ho”. I think this comes from the band’s love for the RAMONES and the guitarist talks about listening to the first LP and thinking nobody could ever play that fast. The first song the band ever wrote was a song called “Peligro Social” which has been resurrected by some Bay area lads who used the song as their band name. This was a song that Silvia couldn’t record in the studio because the band played it too fast and so Juanito had to sing for her. “Johnny Mofeta” is another stand out. “Violencia” is a statement about how violent things were back then. And “Barcelona es Diferente” expresses the separatist sentiment that folks in Barcelona feel with regards to their Catalan roots. Barcelona is known for the Sagrada Familia which is a big gothic church and I think a song like “Anticristo” is a reaction to



the religious presence that Barcelona has. I also think it was inspired by CRASS, which is a band that ULTIMO RESORTE would come to love. Side B is the band’s second release titled “Una Causa sin fondo”. This was originally a 12”, but both recordings were originally released on a label called *Flor y Nata Records*. This was a better recording. The band started to get more political. They wrote a song about the commercialization of punk called “La Estafa Continua” which translates to mean “The Swindle Continues”. This is an amazing collection and a great tribute to one of Barcelona’s best punk bands. And for fans of Barca hardcore did you know that Juanito and Strong would go on to start GRB. Unbelievable. (La Vida es un Mus – [www.lavidaesunmus.com](http://www.lavidaesunmus.com)) - SP

#### **Urban Unrest** “On a String” ep

This is like DS-13 moving to Helsinki. A non-stop energetic hardcore band with six blazing tracks not playing fast enough to get from the vinyl to your headphones. Early American hardcore in influence coming somewhere in between G.I. and MINOR THREAT both in their early days. They also remind me of the no nonsense Masshole bands like OUT COLD or the Dutch hardcore of VILE NATION or the bands coming out of Richmond like GOVERNMENT WARNING. Just ripping from start to finish, managing to squeeze six songs on a 7”. ( Rabbit’s Foot - rabbitsfoot@mail.com) - SP



#### **Voetsek** “Ode to Porno Grind Boys” ep

This is a one sided picture like disk thing. The ep is on white vinyl and one side has a black etching of the cover on it. The other has two recent ragers by this Bay Area foursome. The ep looks like it is some kind of tour support release for a European tour last year. And it looks like their long time guitarist has called it quits so this might be his last recording. No lyric sheet inside but Amy is righteous so it looks like a track on environmentalism and then a track about grind boys. My real complaint is there is not enough tuneage. Only two new tracks. (Regurgitated Semen Records – c/o Sandro Gessner / Strasse des Friedens 45 / 07819 Mittelpoellnitz / Germany / [www.mypsace.com/rsrec](http://www.mypsace.com/rsrec)) - SP

#### **Wadge** “Double-Take Hawai’ian Style: Original Motion Picture Soundtrack” CD

This one man blast beat grind demolition squad returns with his second Hawaiian themed full length. And the opening song “Cleared for Landing at Honolulu International (Knott’s Landing)” really does sound like one of those kitsch-ie Hawaiian meets surf style garage rock numbers. Keeping in the spirit it is an instrumental. But this window dressing is quickly laid to waste with some over-modulating grindcore. Pfeiff-dawg does go back to the surf garage sound intermittently to keep the theme running. And in some ways I think this is more than a gimmick. I think the surf sound is an homage to b-culture and the marvelous 60’s when beach movies were all the rage and the theremin was being introduced to the western world. Besides who wouldn’t want to work in that creepy space making instrument like the theremin? And the Don Knotts theme is funny especially for those of us who grew up watching re-runs of the Andy Griffith show. And I went and watched the “Apple Dumpling Gang” movie in the theatre so the “Pineapple Dumpling Gang” gag was not lost on me. WADGE continues to stretch the boundaries being at home on a mixed tape with the TIJUANA BIBLES as easily as the NO COMMENT or MAN IS THE BASTARD. Kooky and quirky this full length brings the legacy of Don Knotts into the Hawaiian fascination and makes it seem totally normal. Could a split with Hawaiian grind band MAKUA VALLEY BLAST TEST be far off in the future? (Regurgitated Semen Records – c/o Sandro Gessner / Strasse des Friedens 45 / 07819 Mittelpoellnitz / Germany / [www.mypsace.com/rsrec](http://www.mypsace.com/rsrec)) - SP



#### **Yhteiskunnan Ystavat?** “Porojen Maa” ep

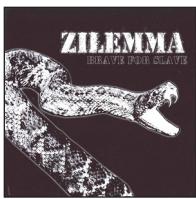
Along the lines of VIIMEINEN KOLONNA or AARITILA. Some contemporary Finn-core that takes it cues from the manic sound of the ’82

Finn-core. And they cover a Northern Finnish band called AIVOPROTEESI. I have never heard of them, but the scene from up north was lesser known unless you lived in Finland. The Finnish hardcore lesson is much appreciated. And it starts from the moment this needle touches down. Just barreling Finnish hardcore. This is YHTEISKUNNAN YSTAVAT? second ep and their fourth release in seven years. (Roku Records – Porolontie 1 A 3 / 96100 Rovaniemi / Finland / [www.rokurecords.com](http://www.rokurecords.com)) - SP



#### **Zilemma "Brave for Slave" CD**

This is a follow up to the full length "Kill the Loop" that just came out on MCR. It is new material. Only two tracks of music, but three additional video tracks on here including a song sung with MENTAL DISEASE, Ikumi. Interestingly ZILEMMA's current singer used to sing for MENTAL DISEASE. This is raging burning spirits with all the metal guitar wankage and the motorcharged beat and pace to kill the weak at heart. (MCR Company – 157 Kamiagu / Maizuru / Kyoto / 624-0913 / Japan / [www.dance.ne.jp/~mcr](http://www.dance.ne.jp/~mcr)) - SP



#### **Various Artists "No T.O. – Fuck Toronto" LP**

This is a great idea. From the moment I heard of it I couldn't wait to get a copy. And now I am getting to hear the final product. Taking the "Yes L.A." comp that *Dangerhouse* put out and having bands from your neighbouring home town cover it. But in reading the liner notes this is as easy as it sounds. It's only six songs, but you know how bands over commit to things and just can't deliver on half the shit they promise be it for financial reasons, time constraints, competing schedules and whatnot. But STEF AND THE STUDS seemed to save the day, which I think may have been a makeshift project between the VAPIDS and Zoe of the defunct BAYONETTES. They do great versions of the BAGS' "We Don't need the English" and the ALLEYCATS' "Too Much Junk". CAREER SUICIDE cover the EYES' "Disneyland". The DANGERLOVES do the X's "Los Angeles". And LEGION666 take on the GERM's "No God" appropriately enough. The vinyl is see through with a silkscreen on the underside. The record is one sided like the original I believe. And it is limited to 300 copies. (Schizophrenic Records – 17 West 4th Street / Hamilton, ON / L9C 3M2 / Canada / [www.schizophrenicrex.com](http://www.schizophrenicrex.com)) - SP



#### **Various Artists "Shredded Wheat, Volume 1" CD**

This is a regional comp this time coming from Saskatchewan. Most of the bands are from Regina and most of the bands are punk bands. I love the name given that most of our wheat comes from Saskatchewan. But these bands don't sound like a bunch of farmers. Most of these bands are hardcore bands with one hip hop exception, which was still pretty rad. But the stand outs on the comp are POINT BLANK, who are a skate band from Calgary, who either moved to Regina or play there a lot. Also of note is KLEINS96 who start out the comp with a punked up R.E.M. cover. And the other stand out is WEST PORT MURDERS who have a noticeable celtic influence not unlike DROPKICK MURPHYS and totally remind me of the SKIDS. These like to be mostly previously released songs but mostly of self-released records that are totally off the radar. Great idea on how to shine the spotlight on some prairie punk. (Harvest King Records – [www.harvestkingrecords.com](http://www.harvestkingrecords.com)) - SP



#### **Various Artists "Toronto's Burning" LP**

Think of this as the next installment of the Toronto City Omnibus comp. Craig did such a good job of collecting the current scene at the time. Well a shitload of new hardcore bands have come since then. Some of them have come and gone. But a few



of them live on here. And what a great title. A year or two ago a big chunk of Queen Street caught fire and burned out a city block. It was a major chunk of where the punk scene lives. So "Toronto's Burning" is a great name. Besides the smog has gotten so bad here that in the summer the entire city looks like it is on fire. The comp starts off with the now defunct BLACK SPOKES, who were just incredible. The band has broken up and a few bands have formed in their place one of them being LIVING DARKNESS who are on the same side as their's. LIVING DARKNESS are now defunct too. But BLACK SPOKES do a song about the Ossington Bus which is on our transit line. They do a song about security culture, crusties and a love song ? MADMEN are a band where Jonah Falco gets to sing. There is some more MADMEN stuff recorded and hopefully more of it will come out. It's in the URBAN BLIGHT camp of NYHC. LIVING DARKNESS follow more the TRAGEDY school of moody crust. And the drummer recorded this material. URINARY TRACT INFECTON are next and they give us three from their demo. They sound like a cross between the ACCUSED and NO SLOGAN. And the B Side closes out with two tracks from the BLIGHT. (Schizophrenic Records – 17 West 4th Street / Hamilton, ON / L9C 3M2 / Canada / [www.schizophrenicrex.com](http://www.schizophrenicrex.com)) - SP



#### **Various Artists "Vancouver's Punk as Fuck!, Volume 2" CD**

This sequel is equally as engaging as the first with loads of current punk and hardcore bands from the greater Vancouver area. Bands like the REBEL SPELL, IMPEDERS OF PROGRESS, the NEO NASTIES, and the JOLTS that you might have heard before. No disappointments for this lot's contributions. There are bands like SYSTEM SHIT that recently re-located to the west coast and also deliver the goods. Then there are bands that I have never heard before like the POGS and the REMEDIALS who just blow me away. There is girl group inspired garage punk in bands like the ISOTOPES. There is straight forward driving garage-core like the GUNG HOs. There is stoner rock inspired punk like BISON BC. There is ripping grind like the GOVERS. There is early American hardcore material by CREEPING HAND. Some DAYGLOS inspired drunk core in MR. PLOW. There is catchy melodic punk like JONES BONES. Just loads of different styles of punk for you to check out.

## SHOW LISTINGS

**SUNDAY OCTOBER 11th @** Bad Luck Bar (812 Dundas West), All Ages - PREYING HANDS (x-BALLAST), SISTA SEKUNDEN (x-SKITKIDS and SATANIC SURFERS), SICK ERROR

**TUESDAY OCTOBER 12th @** Poor Alex Theatre - IRON AGE, VILE INTENT, SLAUGHTER STRIKE, MATURE SITUATIONS

**SATURDAY OCTOBER 17th @** Good Times café, 4:00pm - All Ages - ROCKETS AND RIOTS, DEADLY HOPEFULS, TOUCH ME AIRBORNE PLAGUE, UNICORPSE, NERVOUS WRECKED, DERIVE, FUN WITH SADIE, THE ESTATICS, SARAH BURTON, HALF PAST FOUR

**FRIDAY OCTOBER 23rd @** Native Friendship centre (Barrie) - PLANET DANGER, MAGNA CARTA, SHUT EYES

**FRIDAY OCTOBER 24th @** Siesta Nouveaux - GERM ATTAK, RECTAL CARNAGE, BOTTOMFEEDER, BEAT NOIR

**MONDAY OCTOBER 26th @** tba - LOVERS (from the UK), VICIOUS CYCLE, SCHOOL JERKS

**TUESDAY OCTOBER 27th @** Kathedral - TEENAGE BOTTLE ROCKET, COBRA SKULLS, THE ROMAN LINE

**FRIDAY OCTOBER 30th @** Kathedral - THE CRO MAGS, FUCKED UP, MIND ERASER, CAREER SUICIDE, RIVAL MOB, WASTE MANAGEMENT, FREE SPIRIT

**FRIDAY OCTOBER 30th @** Siesta Nouveaux - SHUT EYES, UPLIFT, HEAL THESE WOUNDS

**FRIDAY OCTOBER 30th @** Rancho Relaxo - MATURE SITUATIONS, METZ

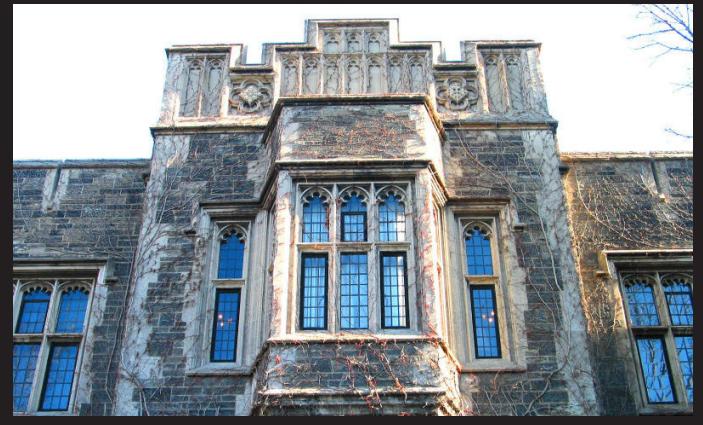
**SATURDAY OCTOBER 31st** @ Kathedral - FUCKED UP, IRON LUNG, DSB, BRUTAL KNIGHTS, FORCE FED, NOMOS  
**SATURDAY OCTOBER 31st** @ Seananchai Pub (1066 Danforth Avenue) - THE SCREWED  
**SATURDAY OCTOBER 31st** @ St. James Church (Orillia) - SHUT EYES, UPLIFT, PLANET DANGER  
**SATURDAY OCTOBER 31st** @ Rancho Relaxo - OMEGAS, URBAN BLIGHT, MAD MEN

#### *Montreal Varning show*

**NOVEMBER 5<sup>TH</sup> - 7<sup>TH</sup>** @ katakombes (1222 St. Laurent Street, Montreal)  
 MODERAT LIKVIDATION (from Sweden), DSB (from Japan), LEBENDEN TOTEN (from Portland), WARCRY (from Portland), ABANDON (from Portland), DETONATE (from Minneapolis, X-SCORNED, RESOLVE), PERDITION (from NY), COMPLICATIONS, BROKEN (from Connecticut), BRUTAL KNIGHTS, AVERSIONS (from Quebec City), UNRULED (featuring members of INEPSY), ILEGAL, PREYING HANDS, DISKONECTED, THE CASTAVETS, HARD CHARGER (from Halifax), THE OMEGAS, THE CONFUSERS  
**SATURDAY NOVEMBER 7th** @ Poor Alex Theatre, All Ages - SHOOK ONES, TITLE FIGHT, WE ARE THE UNION, JUNIOR BATTLES  
**THURSDAY NOVEMBER 19th** @ Sound Academy - DROPKICK MURPHYS  
**MONDAY NOVEMBER 23<sup>rd</sup>** @ Pheonix - DEVO, performing "Are We Not Men"  
**THURSDAY NOVEMBER 24th** @ Pheonix - DEVO, performing "Freedom of Choice"  
**FEBRUARY 22nd** @ Wrongbar - LEATHERFACE

If there is a show that you know about that isn't on this list, please forward it onto us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm).

We need your help for our semi-annual Membership Drive taking place from **NOVEMBER 2-8, 2009**. For those who can donate go to [http://www.ciut.fm/pdfs/Pledgeform\\_proof.pdf](http://www.ciut.fm/pdfs/Pledgeform_proof.pdf) and download the membership form. Mail it in with your cheque or money order, or go to to connect to our secure server and pledge in support of Equalizing-X-Distort. Your funds will go towards helping us pay for our forced move to the Hart House belltower. A million dollars later.... and we really need your help.



## Aggressive Rock are back on the air Sunday 9:30 - 11:30 pm

A weekly concoction of regional and international Punk/ Hardcore, d-beat, noise, thrash, grind, black/death metal, stoner/rock, sludge, doom and other formations of aural (dis)pleasures that will decimate both your eardrums and speakers- leaving your parents and (former) friends questioning your sanity.



## EQUALIZING X DISTORT

<http://equalizingxdistort.blogspot.com/>

Download audio archives of past shows,  
PDFs of any issue of the radio zine,  
flyers of the early punk and hardcore scenes  
in Toronto, information about ep, LP or CDs on  
bands from here, show listings and loads more.



SUNDAY, OCTOBER 4, 2009

**Sunday, October 4, 2009**

MDC - Maryjane for President (No Label)

RESTARTS - Pied Piper of Punk Rock (No Label)

THE BRISTLES - Malmo 26 (Union Bashing State) (MCR Company)

LET'S DANCE - Calling All Cars (Meaty Beaty)

REVILERS - Tried and True (Patac)

GEARS - Don't Be Afraid to Pogo (Hep Cat)

SLEKS HULLUT - Seksihullu (Roku)

GERM ATTAK - Domination (MCR Company)

ANTIBODIES - Penis Intravenous (Patac)

BURNING LOVE - Lives of the Saints (High Anxiety)

OBTRUSIVE - Their System Fails (Die Ende)

I WALK THE LINE - Trouble Seeker (Combat Rock)

RUMOURS - The Chain (Self-Released)

SPASTIX - Terror Uber Wertburg (Matula)

BLACK FLAG - Spray Paint (SST)

BEAR PROOF SUIT - Digging a Ditch (Urban Pirate)

DEEP SLEEP - Face Down Dead (Grave Mistake)

BLANK STARE - Blank (Lipstick)



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Bandslabz: send us your stuff! We're looking

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on our show. Submissions are also reviewed in

our monthly newsletter and posted on our

website. Our mailing address is Equalizing-X-

Distort / 21 Foundry Avenue, Unit 5 / Toronto,

ON / M6H 4K7 / Canada / e-mail:

[equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm)

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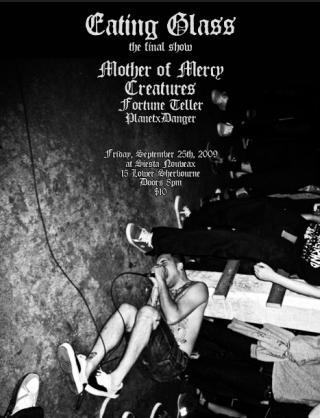
#### THE ARCHIVES

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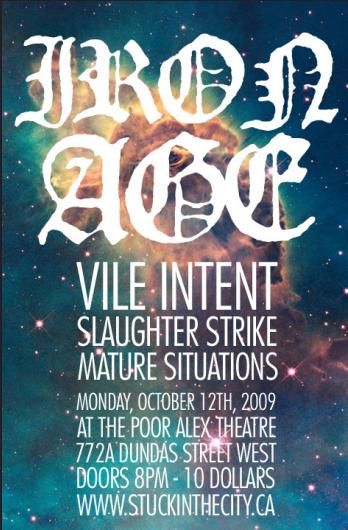
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Sunday, October 4, 2009

Update - October 2, 2009



# POST NO BILLS



## STUCK IN THE CITY UPCOMING SHOWS

Thursday, October 29th - Saturday, October 31st, 2009  
The 4th Annual Fucked Up Fest!

### Cro-Mags FUCKED UP

#### IRON LUNG

RIVAL MOB, WASTE MANAGEMENT, FREE SPIRIT, OMOS, URBAN BLIGHT, FORCE FEED, METAL NIGHTS, OMEGAS, MATURE SITUATIONS, MM 2 + MORE

at SIESTA NOUVEAU  
15 LOWER SHERBOURNE  
DOORS 8PM - 10 DOLLARS

Friday, September 25th, 2009  
ONE LAST TIME REPORT OPEN BREAK UP

### Eating Glass

Mother of Mercy creatures

PROJECT DANGER

at SIESTA NOUVEAU  
15 LOWER SHERBOURNE  
DOORS 8PM - 10 DOLLARS

Saturday, October 3rd, 2009  
BLUDGEON & DESTROYERS HEAVY HARDCORE

### Death Before Dishonor

REIGN SUPREME

steel nation FORTUNE TELLER

DESPERATE TIMES

at the POOR ALEX THEATRE  
772A Dundas St. W. DOORS 8PM \$10

Monday, October 12th, 2009  
CYCLES RECORD RELEASE SHOW

### IRON AGE

VILE INTENT Slaughter Strike

MATURE SITUATIONS

at the POOR ALEX THEATRE  
772A Dundas St. W. DOORS 8PM \$10

TUESDAY, OCTOBER 13TH, 2009  
PAPER & PLASTICK FOR PUNK

### Shoegaze

tattle fight

We Are the Union Junior Battles

at the POOR ALEX THEATRE  
772A Dundas St. W. DOORS 8PM \$10

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**AURYN SECURICOR**

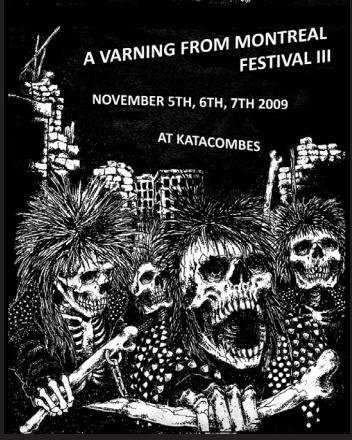
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